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PART—II

UNIVERSITY OF MADRAS
1959

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Madras

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Madras,
1-12-1959.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

CHANGING PATTERNS IN THE ARTS OF JAVA

By

MANTLE HOOD

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Implicit in the Unbroken Continuity of traditional culture in Java are the basic factors which precipitate evolutionary change. Favourably situated in the course of the trade winds Java has known a never-ending stream of contact, beginning at least in the first century, with China, Indo-China, India, the Middle East and, in the last four centuries, with Western Europe. Through trade, migration, invasion and conquest there have been lasting infusions of religion, institutions, language, literature, customs, music, dance, etc. In any culture such influences may be compatible or incompatible with the indigenous tradition and consequently their ultimate effect may be either constructive or destructive. Fortunately most of the threads and colors which make up the rich tapestry of twenty centuries of Javanese tradition have been compatible. Occasional tears in the fabric are evidence of the destructive potential of incompatible influences. Newly-won independence and the urgent need for economic and technological development in Indonesia invite an impact which could rend the cloth of tradition, the colorful heritage of centuries, beyond recognition.

The notions of change and development in the traditions of the East are not generally understood nor appreciated by the Westerner, who in this regard is inclined to use the word "static" (simply as an antonym of "dynamic" when compared to the West) without ever examining the fitness of its usage. It is true that the Eastern "time sense" is based on longer spans of attention than those of the West,[1] that there has been more emphasis on spiritual

1. In connection with the Western "time sense" it is worthy of note that the works of Shakespeare are familiar in the first place through the quotations and soliloquies and in the second place through performances of "cut versions" of the plays; that the classical repertoire of operas and ballets are often represented by excerpted overtures, arias or pas de deux; that

rather than material concerns and that all modes of traditional expression reflect these considerations. But such an emphasis by no means precludes change and development nor does it imply that specific forms of cultural expression, either in historical perspective or in contemporary manifestation, are "characterized by a fixed or stationary condition" (i.e., "static"). The refined and expressive movements of the Indian dance *Bharata Nāṭya* or the vigor of Kathakali; the fluidity of the court dances of Thailand; the authority and stateliness of the Javanese male dance and the controlled tensions of the female dance; the abrupt contrasts of delicacy and fire in the rapid movements of the Balinese *légong, kebjiar* or *baris*: in the world of dance these are not static. The finesse of the Indian vīṇā as it improvises on rāga and tāla, as it progresses through a long climax from ālāp-to-song-to-swara, displays one of the most remarkable developments of melody and rhythm known in the world of music. The large Javanese gamelan orchestra, employing seventeen or eighteen different "strata" of melodic-rhythmic lines, produces a polyphonic complex of musical activity beyond the grasp or even the perception of the untrained ear. These musical cultures can hardly be dismissed with the word "static."

A rich cultural overlay in the history of Java began in the 6th and 7th centuries with the arrival of the Hindus. During the Hindu-Javanese period a benevolent acculturation, introducing many attributes of Hindu civilization, formed a basis for the development and flowering of a distinctly Javanese tradition, e.g., a written language, a calendar, religion, principles of government, rules of architecture and sculpture,[2] musical concepts,[3] etc. Javanese society did not become a transplanted Hindu society[4] but retained its own identity and integrity. The modality and habitude of the two cultures, physically, mentally and spiritually, were compatible, and the result of the fusion was constructive.

today in some performances of the symphonies of Mozart and Hayden the traditional repetitions are omitted. The rejection of art requiring long spans of attention is something of a paradox in an age which has given man the greatest amount of leisure time in history.

2. H. J. de Graff, *Geschiedenis van Indonesië* (The Hague: W. van Hoeve, 1949), pp. 21-9.

3. Mantle Hood, *The Nuclear Theme as a Determinant of Paṭet in Javanese Music* (Groningen: J. B. Wolters, 1954), pp. 246-8; and cf. Jaap Kunst, *Music in Java* (2nd ed., revised and enl.; The Hague: Martinus Nijhoff, 1949), I, 383.

4. de Graff, *Loc. cit.*

A principal purveyor of change, one which influenced most of the other traditional expressions, was religion. In pre-Hindu times religion in Java was a mixture of animism, tribal-hero worship and ancestor worship. The kingly ancestors and some animistic customs and beliefs were easily accommodated within the hierarchical kingdom of the gods and heroes of Brahmanism and Buddhism (Mahajana). The stories of the Ramayana and especially those of the Mahabharata have had a profound and lasting effect on Javanese society. These subjects not only have lived for centuries in the architecture and sculpture of Java[5] but also are constantly seen today in puppet plays and the dance and drama.[6] Some of the characters as well as the stories themselves have become quite Javanese in their departure from the original Hindu version.[7] A comparison of ancient bas reliefs depicting musical instruments and the dance with intermediate[8] and contemporary forms establishes a constant progression of development and change.

Even through the past four hundred years of Muslim faith the Hindu stories have persisted as the predominant literature of the puppet plays and the dance, attesting to the significance of this cultural heritage regarded by the Javanese as the story of their ancestors. Arabic-Persian influences other than Islam may be seen in cultural details, such as the introduction of the *rebab* (a two-string bowed lute) as the leader's instrument in the gamelan, or the stories of Prince Menak,[9] whose conquests prepared the way for the teachings of Mohammed, or certain types of musical ensembles like Santiswaran.[10]

These few examples of compatible influences from India and the Middle East are representative of a constructive acculturation. Influences from Western civilization have been of an entirely different order.

5. For biblio. see: Williem Stutterheim, *Rama-Legenden und Rama-Reliefs in Indonesien* (Munich: Georg Müller, 1925), pp. 301-08.

6. See further: Th. Pigeaud, *Javanese Volksvertoningen* (Batavia: Volkslectuur, 1938), 545 pp.

7. R. L. Mellama, *Wajang Puppets, Carving, Colouring, Symbolism* (Amsterdam: Royal Tropical Institute, 1954), p. 9.

8. e.g., the ancient three-tone *gamelan Munggang* and *gamelan Koḍok ngorèk* as well as the more recent (ca. 1600) *gamelan sekati.*

9. The literature of *wajang golèk* puppetry in Central Java.

10. Arabic songs sung in a "Javanese manner" and accompanied by several *terbang* (Arabic drums).

Aside from minor contacts with the Portuguese and the English, Indonesia's principal exposure to the West has been through three-hundred and fifty years of Dutch rule. The Dutch have been bitterly criticized for their policy of "divide and rule", for their systematic exploitation of natural resources, for their failure to prepare Indonesians for responsibilities in self-government, commerce and trade. The maintenance of an almost complete insularity, on the other hand, tended to insure the continuation of many forms of cultural expression, encouraged through the works of individual Dutch scholars.

Speaking of Western influences on music Dr. V. K. Narayana Menon said: "In some Eastern countries the impact of the West has been more serious [than in India] and perhaps even dangerous. . . . The two major systems of music in the East which have survived this impact are those of Indonesia and India."[11]

Dr. Jaap Kunst is less optimistic: "As one of the rare exceptions to this unfortunate tendency [toward musical degeneration in the Archipelago] we may mention, in the first place, Central Java, which would appear to have become gradually, and just in time, conscious of its own cultural values; whilst also in Bali, which has, so far, escaped a too aggressive influence of Western culture, and whose population, moreover, is essentially healthy and of great creative strength, the native music seems to succeed in maintaining itself in its original purity, at any rate as far as its most important forms of expression are concerned. But in those regions where the ancient musical art is of an ingenuous and semi-conscious character, and consequently lacking in defensive power, it is, quite evidently, irrevocably doomed to die out."[12]

The immediate problems of maintaining traditional music and the related arts are caused by cataclysmic economic and technological pressures.

At the time Indonesia became a Republic there had been almost no preparation for the immense responsibilities inherent in self-government and the establishment of a sound economy. Most of the eighty million people were illiterate. Therefore, education

11. "The Impact of the West and Western Technology on Indian Music", *Bulletin* of the Institute of Traditional Cultures Madras (1957), p. 73.

12. *Op. cit.*, pp. 3-4; see further Jaap Kunst, *De inheemsche Muziek en de Zending* (*Amsterdam*: H. J. Paris, 1947), *passim.*

and the development of a national language, Bahasa Indonesia, has been a primary concern. For practical reasons, especial emphasis has been put on technical and scientific training, economics and political science. The initial zeal and enthusiasm which is part of the revolutionary spirit has been transformed in the younger generation to a desire for education. A realization that individually and collectively the young people will determine the future course of their country's development has filled all levels and types of educational institutions. These institutions themselves are trying to cope with the manifold problems of finding qualified teachers, establishing and maintaining high and uniform standards, eliminating antiquated systems residual, in part, from colonial days—in short, they must build quickly a tradition of formal education where before there was none. A number of Western countries are participating in a variety of technical assistance programs, furnishing supplies and equipment, trained specialists, text-books and teachers. Young Indonesians are receiving advanced training abroad in fields which apply directly to the challenge of entering an industrial and technological age.

But what of the arts? of the humanities in general?

In order to use scientific and technical knowledge wisely the young leaders of a young republic will want to know the world's great literature, its history, its thinkers—"the world of the mind," as President Sukarno himself recently termed it.[13] And the fullest significance of this "world" will be understood only against a background of the myriad manifestations of the arts, "the world of the spirit," the transcendent aspirations of mankind, wherever he is, toward an expression of beauty, however it is defined. Under the present duress of economic necessity Indonesia has made only a token effort toward developing curricula in the humanities. A young person with talent and sincere interest in the arts or the humanities, therefore, is inclined to elect some other curriculum rather than forgo the opportunity of a university education altogether.

How long can a real humanities program be postponed? a decade? a generation? *And how does formal education, undeniably Western in its organization, relate to the continuity of traditional*

13. On June 3, 1959, in an after-dinner speech at the home of Dr. Raymond, B. Allen, Chancellor of the University of California, Los Angeles.

culture? Events of the past twenty years suggest a possible answer.

The continuity of Javanese culture has been based on an oral tradition. Even so important a heritage as the literature of the Mahabharata and the Ramayana has depended mostly on oral transmission, generation-to-generation, from one *dalang* (puppeteer) to another. Music and dance too have been taught by imitation and rote. The success of an oral tradition is predicated on a lifetime of devotion by its practitioners. It has some merits over a written tradition in the development of tonal memory and quick aural perception. But the refinements of a highly-developed art can be taught by this method only through months and years of painstaking imitation, until finally the student himself becomes the master; and having learned all that has preceded him — or at least all that his contemporary environment and society caused him to select — he in turn brings to his art an individual contribution that enriches the whole process.

During the Japanese occupation and the revolutionary years immediately following, the delicate thread of oral tradition snapped; and present exigencies and the future course of the young Republic preclude the possibility of re-establishing this mode of learning. Opportunities for the young Indonesian to make a significant place for himself in society are directly proportional to the amount of formal education he is able to manage. Even the general requirements of elementary and secondary education, not to mention advanced studies in the university, leave young people no time to follow the old methods of imitation and rote if one of the arts is desired as an avocation. Nor can these old methods of instruction hope to succeed if and when the arts should become part of the regular curriculum in the school system.

There have been several attempts at a solution. Two conservatories of gamelan, dance and the related arts have been established, the first at Surakarta and the second quite recently at Bandung. Teachers at these institutions have introduced written notation in the hope of bridging the gap between the old oral tradition and the time-conscious demands of twentieth-century education. But they report that although a student may learn to play several different written versions of a piece, for example on the *gendèr* (one of the most difficult instruments to master), he is unable to improvise still another version; and improvisation is the very soul

of Javanese musical performance. Written notation in itself is not the answer because, as we have long-since learned by experience in the West, this will in time destroy the art of improvisation altogether.

In the field of composition professional musicians have complained that no one is able to write music in the fine traditional style preserved in the notation of the kraton or royal-court collections. Attempts in this direction result in a fragmentary potpourri, a patchwork of phrases from older pieces — music without a life of its own, so to speak. Other new pieces have contrived to use the rhythm of the waltz and the rhumba, foreign concepts which sound naively primitive when compared to the subtle and complicated rhythms of traditional gamelan. Attempts to experiment with new sonorities in the gamelan, although in time they may achieve significance, have not yet gone much farther than descriptive effects.[14] The inability to write new pieces and develop new styles related to or growing out of the roots of the classical tradition points to a problem similar to the one mentioned above in connection with improvisation.

More than forty years ago in Djogjakarta on the almost-prophetic date of August 17 (Independence was declared on August 17, 1945), the first dance club *outside* the kraton was formed, Krida Beksa Wirama, making it possible for anyone to study dance. As a result of this pioneering effort there are a number of similar clubs flourishing today. Recently these groups also have tried to establish modern teaching methods by instituting "counting", written descriptions and verbal instruction. One of the most qualified critics, however, has said that dancers trained under these methods lack the fluidity of movement which is characteristic of the traditionally-trained dancers of the court. Even in the kraton itself gamelan and dance rehearsals have been reduced to a minimum, a fact which in time will surely weaken the standards of performance.

In the family of musical instruments one tragedy has occurred which perhaps represents the greatest loss in the entire tradition of Javanese music, in fact one of the great losses in the world of music at large. From the time of Debussy to the present an

14. In Bali, however, some very promising explorations in orchestral resources were heard in new compositions in 1957-58.

increasing number of Western composers and performers have been attracted to the singular beauty of Javanese gamelan. Particular comment has been made about the deep, dark sonorous tones of the large gongs, a quality in sound unrivalled elsewhere. In June of 1957 the Sultan of Djogjakarta confirmed a report that the last family of smiths capable of making the large gong disappeared from Semarang during the years of the Japanese occupation. Further investigation revealed that two different smiths in South Bali are attempting to revive this lost art; and in 1958 at the instigation of the present writer a third attempt was begun in Central Java. It should be pointed out that these devoted smiths are working without subsidy on a project which certainly is as important as the numerous reconstructions of fallen monuments being financed by the Government.

An earlier statement bears repetition at this point: *the continuity of Javanese culture has been based on an oral tradition.* Its full implication in a technological age, where oral tradition as a method of education has become an anachronism, can be appreciated in terms of the cultural losses mentioned above. In my opinion only the immediate establishment of a broad and thorough humanities program can assure the continuity of traditional culture. The spirit of scientific inquiry and objectivity in research which is being applied to the development of technological fields is equally valid in the humanities. An objective comprehension of the arts, a knowledge *about* the arts, is an indispensable foundation for successful teaching methods.

The student trying to learn the art of improvisation must do considerably more than achieve technical competence on his instrument or memorize a number of written-out versions of a piece. He must learn that at certain structural points in the piece only certain intervals — and these limited to particular pitches — can be used, or the modality (*paṭet*) of the piece is endangered; he must learn that the melodic character of the piece itself should be reflected in his improvisation, but with careful regard for rules of melodic movement, the special importance of each tone in relation to mode, the approach, elaboration and resolution of cadential formulas, the appropriate places for rhythmic variation, the nuance of musical style that differentiates one village or city from another. In imitative methods of instruction a mistake made by the student is instantly corrected by the teacher, but on the basis of an almost-intuitive knowledge. The mistake is likely to occur and re-occur

in different contexts because the teacher himself is not able to explain *in principle* what is wrong. By this method after years of corrective imitation the student finally develops a reliable "feeling" or intuition but no conscious understanding.

In composition a similar circumstance obtains. An extensive systematic analysis of Javanese music has revealed that the principal melody or nuclear theme of the orchestral piece is written in accordance with disciplines as formal and at the same time as flexible as those which guided Palestrina in the 16th century or Bach in the 18th century. Just as contemporary music in the West has developed out of the heritage of its past, so Javanese music will develop and flourish as young composers *consciously* understand the rich compositional heritage that is theirs to build on.

In teaching dance a knowlege of muscular tension and relaxation and the distribution of weight in bodily motion is a fundamental basis for the explanation and exemplary execution of all movement, from the manipulation of fingers and wrists in the female dances of the *Serimpi* and *Bedaja* to the masculine strides of the dancing *buta* or giant. One knowledgeable explantion in connection with a refinement of the dance can replace months of imperfect imitation.

How can these needs be met?

Fortunately less than a generation has intervened since oral methods became ineffective. Today there is still a number of excellent performing musicians and dancers — some who were well-trained before the war, a few who have managed somehow to follow the oral tradition through troubled times. If exceptionally talented young Indonesians were trained abroad in the Western processes of objectivity and analysis as applied to music or the dance, if their training included the study of not only Western but also all major forms of the world's music or dance, they would be prepared with the help of their professional colleagues to establish a basis for the continuation of their traditional arts. Such a training would enable them to view their own cultural traditions with an objectivity which, incidentally, is still underdeveloped, from the world point of view, in the West. They would understand and could transmit to others the accomplishments inherent in their own cultural heritage and consequently determine the most propitious directions for its evolution. The practical realization of such an

undertaking might involve three aspects: (1) a research program with emphasis on analysis and teaching methods, (2) a teacher-training program, and (3) a sound curriculum in the arts as part of a broad humanities program in the university. Item number three is suggested in lieu of the conservatory. The old-fashioned conservatory in the United States has all but disappeared. The demand of young persons interested in the arts today is for a broad education in the knowledge that a narrow specialization will not meet the responsibilities facing them as adults in a modern world.

Western musicians are showing an increasing interest in the music of the Orient, and some are willing and able to assist with problems similar to those mentioned above. However, in the final analysis it is the Eastern musician himself who will determine the future course of his traditional culture. In this connection I should like to close with an excerpt from the Preface of a book written a few years ago.

> "You, the Javanese *niyaga* [musician] and the peoples of Indonesia, are living in a time of great transition. Economic and political development is bringing you in contact with other countries. Standards of living will more and more be appraised in relation to the standards maintained by other peoples. It is a time of great learning, of increased education and the creation of a national language. For each of you it is a time of discovery — the discovery of individuality, of personal liberty and personal expression of new ideas. In every way it is a time of great newness.
>
> "You are probably realizing that each new freedom brings with it a corresponding responsibility. I am thinking of a particular kind of responsibility. In the busy times of building a new nation you may not hesitate long in replacing the old with the new. That is understandable. But your music, your wayang [theatre], your literature and traditional forms of expression will never be replaced because they are part of you. They may change, just as you yourself will change, but that is only natural to a growing nation. I do not agree with some of my colleagues who think that changes in your music should not occur. We Westerners do not have the right nor are we able to 'protect' your music, to try to preserve it unaltered. *You* are the ones who will take what suits you and reject what does not. The things in your own culture which continue to have meaning for you, you will retain, and the things which are no longer meaningful, you will no longer use. That is also understandable. But during the activities of your changing times some things may be lost which you will later want to recover. So you have a responsibility to yourselves to preserve a *knowledge* of these things. A pre-

cedent is already established. Long ago the principal melodies of the *gending* [orchestra pieces] were written down in the kraton collections. Even if some of them are not played for many years and fade from the musician's memory, they will never be lost.

"We Western musicians can learn much from you, the Javanese *niyaga*. We can learn something from your methods of musical training, from the rhythmic structure of your *gending*, from the function and preservation of a concept like *patet*, from your voice control (intonation) in singing, from your gamelan conductor who is heard but not seen, from your feeling for playing in ensemble, from the impersonal quality of your compositions.

"Part of my intention in this study is to try to help the Western musician understand your music. If my conclusions can also contribute something to your knowledge of Javanese music theory, then the greater part of my intention will be fulfilled."[15]

In the tapestry of traditional culture new colors and designs will appear; let us hope that the weavers maintain perfection in their craft.

15 Hood, *op. cit.*, pp. vii-viii.

THE MELATUR BHAGAVATA MELA DANCE-DRAMA

By

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(*Hon. Secreary, Madras State Sangīta Nāṭaka Sangam*)

A correct view of the dance art of India will reveal that Bharata Nāṭya has been, from ancient times, the most common classical dance art of India and has come down to us through the centuries in more than one form. Even as it is to-day, it is a vast and comprehensive generic system of highly developed classical dance, the principles and technique of which are closely applied to three chief surviving species among others namely, (1) the lyrical solo *Sadir Nāṭya* of the *Naṭṭuva Mēla* handled in the past mostly by Devadāsis and now by respectable family women also, (2) the heavy dance-drama of the Tanjore *Bhāgavata Mela* and the Āndhra Kūchupūḍi traditions and (3) and the lighter *Kuṟavañji* ballet. All these three use only Bharata Nāṭya technique, though naturally they differ from one another in purpose and effect.

Of these, only the first has become widely popular and is called by the generic name itself. That very popularity has brought in its wake some wrong notions also, that Bharata Nāṭya is only a solo dance and an exclusive monopoly of women, that man has no place in it, and that it cannot have any dramatic interest as that of Kathakali or *Rasas* other than *Śringāra* (love). It was for the purpose of removing these misconceptions that the present writer had to study the Bhāgavata Mela dance-drama at close quarters and to work for its revival reform and popularization from 1950.

Though curiously enough, this art is now surviving only in one village Melaṭūr in the Tanjore District of the Madras State and a counterpart of it in the Kūchupūḍi village in Andhra Deśa, it is really of all India importance. Because, on close scrutiny, it is found to be a living exemplification of Bharata's conception of *Nāṭya* as a dance-drama adumbrated nearly 2000 years ago in his *Nāṭya Śāstra*, the earliest and most authoritative treatise on the art followed by most of the later writers through the centuries.

In ancient times, this dance-drama tradition seems to have been widely in vogue till Kālidāsa's time (4th century A.D.) and

then fallen into disuse in India. However it seems to have been carried over to East Asian countries like Bali and Java where it has developed with local colouring and is still flourishing. From the 9th century A.D., temples in South India had their own theatres and devout artistes are said to have offered operatic performances in them as part of their worship. Patronage under the Chōla and Vijayanagar kings and other later rulers too contributed to the growth and development of dance-dramas. The origin and growth of the present Melaṭūr village can be cited as evidence for it. The village is said to have been given as a gift by King Achyuthappa Naick (1577-1614) a former king of Tanjore to about 500 Brahmin families each with a house, a well and a few acres of cultivable land, presumably for the purpose of encouraging the art.

The Bhāgavata Mela dance-drama tradition seems to have come into prominence from the time of Tīrthanārāyaṇa Yogi, the author of 'Krishna Līlā Taraṅgiṇī' in Sanskrit, who migrated from Andhra Deśa to Tamil Nāḍ and settled at Varahur in the Tanjore District, about 300 years ago. He composed a number of dance dramas in Telugu like 'Pārijātaharaṇam' and 'Rukmāngada' and also some *Pada-Varṇas.* He followed the tenets and modes of *bhakti* as exemplified in the *Bhāgavata* lore and composed his songs and dance-dramas accordingly. He found perfect devotion to God only in the exposition of philosophic truths of Purāṇic stories through dramas with classical music and dance and *abhinaya* in Bharata Nāṭya technique. Those who sang the praise of God and expounded *bhakti* came to be called Bhāgavatars and the dance-dramas enacted by them as *Bhāgavata Mela Nāṭakas.*

Among the followers of Tīrthanārāyaṇa in later generations, one was Gopālakrishna Śāstri who composed dance-dramas like 'Dhruva', 'Gaurī', 'Sītākalyāṇam' and 'Rukmiṇī Kalyāṇam'. However, it was during the time of his son Venkatarāma Śāstri that the art reached its highest development. He lived at Melaṭūr about 150 years ago as a senior contemporary of Saint Tyāgarāja and wrote about 12 dance-dramas of high order. Of these 'Prahlāda' has been esteemed by one and all as the best and this along with 'Mārkaṇḍeya', 'Hariśchandra', 'Ushā' and 'Rukmāngada' have for long been the most popular. 'Gollabhāmā', 'Sītā Kalyāṇam', 'Rukmiṇī Kalyāṇam' 'Dhruva', 'Kāmsa Vadha', 'Śivarātri Vaibhavam', and 'Bhasmāsura Vadham' were his other dance-dramas.

The more popular dance dramas of Melaṭūr Venkatarāma Śāstri were in vogue, not only in Melaṭūr, but also in five other

villages of the Tanjore District, namely, Śūlamangalam, Ūttukkāḍ, Śāliyamangalam, Nallūr and Tepperumānallur. Naṭēśa Iyer at Melaṭūr, Ūttukkāḍ Sītārāma Bhāgavatar at Śūlamangalam and Swāmi Bhāgavatar at Ūttukkāḍ were the giants of the last generation who kept up the art at a very high level. They used to portray leading female characters. They were all well versed both in the theory and practice of Bharata Nāṭya and in the Śāstras also. Their art used to be admired even by professional dance masters and devadāsi experts of the Naṭṭuva Mēla of their times. Natesa Iyer at Melaṭūr and Vaidyanātha Bhāgavatar at Śūlamangalam were master-conductors of the dance-dramas. Be it noted that Natesa Iyer of Melaṭūr was an adept in the Naṭṭuva Mela Śadir Nāṭya also and it was he who initiated the present writer in that art and inspired him to work for its revival in the 1920s, when it was about to die out. But after a glorious existence in the past in these villages, the Bhāgavata Mēla art is now found surviving and regularly kept up in an appreciable form only in one village Melaṭūr, while it has fallen into disuse in the other villages.

Melaṭūr Venkatarāma Śāstri and his father followed the tenets of Tirthanārāyaṇa and composed their own dance-dramas in that line, improving the tradition to suit their own times. As the object of playing these dramas was devotion to God, the practice of presenting them only before temples came into vogue. Conceptions like 'Art for Art's sake' or 'Art for earning one's livelihood' or 'Art as a pleasant pastime' had no place in that tradition, and it is so even today. None the less what art was exhibited before God had to be of high aesthetic value without which no God of the Hindu Pantheon would be pleased. Hence high technique and perfect mastery thereof was made a *sine qua non* in the exposition of these arts. Though nowadays religious faith and devotional aspect may not have as much importance to connoisseurs of art as before, one cannot but be struck by the high aesthetic value and appeal of these dance-dramas. Hence their usefulness and importance even to-day.

As Telugu was the court language in Tamil Nāḍ from the time of Vijayanagar Kings down to the time of the Marātha Princes of Tanjore, the Bhāgavata Mela dance-dramas were composed in that language. Character rôles in these dramas became the properties of particular families inherited from generation to generation. In this way the art has been a part of the lives of the people in the villages. All the characters including feminine

ones are personated only by young men. Age long social conventions do not allow women to mix with men on the stage. One cannot pretend to admire classical art and at the same time decry such conventions long associated with it in India.

Melaṭūr is a medium sized village situated about 10 miles to the North East of Tanjore. With a branch of the Cauvery river flowing nearby and with fertile rice fields and shining ponds all around, the surroundings of the village are beautiful. The village contains the Varadarājaswāmi temple. As a part of its annual Narasimhajayanati festival in May or June, the dance-drama festival also is conducted. A flat thatched pandal about 100 feet in length and a small stage at its eastern end are put up on the street in front of the temple and the dramas are enacted in the presence of the decorated deity installed in the front hall of the temple. The vast crowds of devotees and art lovers who assemble squat on the floor inside the Pandal and witness the shows, which commence at 10 P.M. and close with the early hours of the morning.

The show commences with the appearance of the first character called '*Kōṇāngi*' or buffoon. He dances about for a few minutes in a comical manner, asks the audience to witness the play in silence and quits the stage. Then appear a group of musicians who sing the 'Todayamangalam' or invocation song closely followed by 'Prahlāda Paṭṭābhishēka Śabda' in the drama of Prahlāda. It is interspersed with many a scintillating *śollukaṭṭu.* Then appears the character of Lord Gaṇēśa to bless the play so that it may get through without a hitch. Generally a young lad below 12 years of age puts on the mask of Gaṇēśa and dances a few steps to the accompaniment of background music. It is said that such dance is done in fulfilment of a vow taken by the parents of the land. Then the play proper begins. The chief characters are first introduced with dance and it is called 'Pātrapravēśam'. They first appear behind a cloth spread in front like a screen and then remove the cloth and dance. After that, scene after scene is enacted, in a leisurely manner.

These dance-dramas are expounded with music of high class Carnatic tradition, dance and *abhinaya* in classical Bharata Nāṭya technique, poetic speeches and dialogues and appropriate dramatic action. The sentiments of the songs and speeches are of varied interest with devotion and philosophic truths permeating all through. *Padyas* and *Chūrṇikas, Dārus* and *Śabdas, Padas* and *Padavarṇas* are the various forms of musical composition employ-

ed. They are in pure classical style and at the same time highly emotional. These along with poetic soliloquies and dialogues blend with dance and *abhinaya* at every stage. The interpretation of song and speech with significant hand gestures and facial expression coincide with rhythmic cadences of the feet, while intermittent *Svara* passages and *Jatis* and corresponding *Nṛtta* (pure dance sequences) punctuate many of the songs in a scintillating manner. Background music is supplied by a band of musicians who sing and do the *Naṭṭuvāngam* also. The *śollukaṭṭus* (rhythmic syllables) are sung in tune with *śruti* (drone) unlike the unmusical practice in Sadir Nāṭya of the Naṭṭuva Mēla. The time theory of rāgas also is observed in these dance-dramas. The progress of the play is so adjusted as to bring out compositions in particular rāgas at their proper hours of the night and it enhances their appeal. The *abhinaya* of the Melaṭūr dance-dramas appears to be more expansive and imaginative than that of the Sadir Nāṭya of the Naṭṭuva Mēla. Sadir Nāṭya items like *Alārippu* and *Tillāna* too are occasionally danced in appropriate situations in the play.

Such remarkable synchronization of music, speech, dance and *abhinaya* produces a high aesthetic appeal. The written and spoken words of the song and speech are lifted from the audible to visible plane. In short, the '*Śrāvya Kāvya*' becomes the '*Dṛśya Kāvya*' according to the ideal of the ancient Bharata Nāṭya Śāstra. No wonder, the 2000 year old Bharata's Nāṭya tradition still lives in these Bhāgavata Mēla dance-dramas of Tamil Nad.

In the words of the scholar, the late K. V. Ramachandran, "Though verse seeks a composite expression in unison with the fully developed arts of music and dance in the drama, it is dance which triumphs and dominates, dance in its infinite variety as a decorative unit that twines in and out of every speech and song as the basis and supreme resource of *abhinaya*, dance that conditions everything from the simplest courtesy to the most elaborate ritual and helps to recapture the epic atmosphere of the stories". The high tension of that atmosphere is occasionally relieved by comic interludes which may or may not be relevant to the play proper.

Venkatarama Śāstri's dance-dramas have much scope for music, dance and *abhinaya* and revel in depicting the eternal verities of human life, character and emotions with a moral purpose, through a combination of these arts, thereby leading to '*Rasa-*

Realization', according to the conception of Nāṭya in the ancient treatises. The Melaṭūr art fairly approaches that ideal and hence produces a profound and classical atmosphere elevating the spectators to a fancy world of rare emotional and aesthetic experience.

The Bhāgavata Mēla dance-dramas of Tamil Nāḍ may resemble superficially the Kathakali of Malabar in being all-night shows without the stage settings of modern dramas and in having such features as 'Pātrapraveśam'. But the two differ in many other aspects. While power, vigour and thrilling realism characterize the Kathakali as an art of dynamic energy, depicting fierce passions and often violent scenes of war and killing, the Bhāgavata Mēla dance-drama is comparatively subdued and graceful with mellifluous vocal and instrumental music, *Vāchika* of high diction and suggestively restrained *abhinaya* and other action, eschewing realism as required by the Nāṭya Śāstra. Violent scenes of war and killing are not acted but only narrated in the Bhāgavata Mēla.

The Bhāgavata Mēla dance-drama differs from the ordinary drama, in the fact that the former has not only dramatic interest, but also the combined interest of classical music, dance and *abhinaya* among other things and hence it is a synchronization of many arts. The Bhāgavata Mela dance-dramas do not and have no need to use elaborate stage scenery or furniture as ordinary dramas. Above all unlike in ordinary dramas, every actor in the dance-dramas has to be a dancer trained in Bharata Nāṭya technique.

The Bhāgavata Mela dance-drama cannot be said to have been evolved from folk plays like *Terukkūttu* or *Vīdhi Nāṭaka*, as has been the case with Kathakali which was evolved out of earlier folk dances. Though the Bhāgavata Mēla art was in fact developed in villages in days of yore, it was conceived of only as a classical dance-drama with high technique and great refinement and not as a mere village folk art. In short it has been simply a revival, in regional languages, of the common and ancient Nāṭya tradition. But owing to intermittent disuse and neglect, and also to the exigencies of declining village conditions, its artistry and showmanship have suffered, so much so, in spite of its high classical technique, the mode of its presentation has been giving room to superficial observers mistaking it as a mere folk play.

It is true that the present day standard of these dance-dramas is not what it was during the hey-day of former generations of

master artistes. While the dancer-actors of former times lived in their own villages and cultivated the art with leisure, patience and care, deteriorating economic circumstances have forced their descendants of the present day to eke out their livelihood in outside towns and cities, with little time or opportunity to keep up the practice of the art in good condition. Most of them return to their villages only on the eve of the annual festival and with what little practice they manage to have, they play their parts as best as they can in a devotional mood. Hence the present day shows seem to suffer from avoidable defects.

All the same, even at the present day, one could not but be struck by three notable features, namely, classically pure and appealing music, fine Naṭṭuvāngam with musical *śollukkaṭṭus,* and *śāstraic abhinaya* of an elaborate and imaginative type. There is a plethora of foot-work too in varied *tālas* and tempos. But it is only in the matter of combining it with *Nṛtta Hastas* (beauty hands) and alluring poses to form characteristic *aḍavujati* sequences of Bharata Nāṭya, that the present day art is found to be somewhat deficient. Much of the agreeable effect produced by the Melaṭūr dance-dramas can be said to be due to the doping richness of their music. It is provided by no less vidwans than the master-conductor Bālu Bhāgavatar of Tyāgarāja Śishya Paramparā, P. K. Subbier of mellifluous voice and stylishness and a disciple of the reputed Ariyakuḍi Ramanuja Iyengar, and K. Ramani Iyer, a direct disciple of the late Melaṭūr Natesa Iyer in Naṭṭuvāngam. The vocal music of these able vidwans is greatly embellished by an equally fine orchestra.

Be it noted, that though the art has managed somehow to survive at Melaṭūr up to this day, it has had a chequered growth even in that village. For some years before and after the death of the great Melaṭūr Natesa Iyer in 1931., the annual dance-drama festival fell into disuse. Then Kinchin Kōdaṇḍarāma Iyer, one of his disciples, revived and kept it up for a few years after which it lapsed again. The present group of artistes headed by Vidwan Bālu Bhāgavathar and organizer V. Ganesa Iyer revived it again and kept it up for 16 years on a modest scale. But it did not gain the notice of the wide public beyond the village and its surroundings.

It was in 1951 that the present writer had to look into it for the reasons said before. With the willing co-operation of the artistes, he effected a few necessary reforms, relating to the stage,

costumes, orchestra and general showmanship. As a result, the dance-dramas improved and regained some of their past attractiveness. Encouraged by it, the present writer gave wide publicity to it year after year and helped also to so reorganize the annual festivals as to draw wide public attention. This brought prominent connoisseurs from all over India and also from abroad to witness the shows at the annual festivals at Melaṭūr.

With a view to enable the public of urban areas like Madras to have an idea of the fine music and *abhinaya* of these dance-dramas, the present writer arranged for demonstrations of them for three or four years through Bālu Bhāgavatar and his assistants in the City of Madras. Authentic versions of some of these songs were broadcast by the All-India Radio with the help of artistes trained by Bālu Bhāgavathar. As a result of all these efforts, Melaṭūr and its Bhāgavata Mēla tradition and their national importance have come to be known all over India. In short they have been placed prominently on the art map of India.

All the same, the future of this glorious dance-drama tradition is yet to be assured. From 1952 to 1956, the Melaṭūr artistes were able to present annually 5 shows with four dramas, Prahlāda, Mārkaṇḍēya, Hariśchandra in two parts and Ushā. After that, on account of village factions, want of sufficient number of dancer-actors and lack of adequate funds, the number of plays at the annual festivals has dwindled to one, namely Prahlāda. This year (1959) too, Prahlāda was the only play enacted on 21st May. Hence timely steps have to be taken to save the precious art tradition from lapsing again.

As a classical dance-drama according to the conception of Nāṭya Śāstra, the Melaṭūr Bhāgavata Mēla art happens to be the only surviving link that connects us of the present day with our ancient national theatre tradition. As such, its national importance and value have to be adequately recognized and realized by the art circles in India that count. If it is to continue to survive, it has to be given timely and effective encouragement and help. The available artistes and organizers concerned with it have to be helped to keep up the annual art festival in their village and to improve the quality of their shows too by liberal financial contributions from the State and from the public. The extant dance-dramas of Venkatarāma Śāstri with their songs in notation have to be brought out in print. Authentic versions of the songs have to be tape-recorded and preserved. A good and convenient

theatre may be put up as a memorial to Venkatarāma Śāstri, the great composer of the dance-dramas, on the piece of land where he is said to have had his house at Melaṭūr. More and more of talented young men may be recruited for taking part in the dramas. A school may be started in the village to train the artistes regularly in music, dance and *abhinaya*. Above all a Bhāgavata Mēla Association including the chief artistes and organizers of the annual festivals and also a few patrons from the village and from outside may be formed to give effect to the measures suggested above.

SECTION II : REPORTS OF SEMINARS

ANTHROPOLOGY AND TRADITIONAL CULTURES

(Seminar at the University Buildings, Madras, 17-2-59)

Director : Professor Nilakanta Sastri.

Leader : Dr. U. R. Ehrenfels, Ph.D., (Vienna),
Head of the Department of Anthropology,
University of Madras, Madras.

Participants :

1. Mr. Balarathnam, L. K. Secretary, Social Science Association, Govt. Museum, Madras-8.
2. Mr. Balasubramanian, P. Research Student, Dept. of Tamil, University of Madras.
3. Miss Bedford, R.I. Research Analyst, Poonamalli Health Scheme, Madras, (Chingleput Dt.).
4. Mr. Dorairaj, D. Tutor, Dept. of English, Presidency College, Madras.
5. Mr. Gopalakrishnan, M. S. Lecturer in Anthropology, Madras University.
6. Mr. Isenberg, A-8, Rutland Gate First Street, Madras-6.
7. Mrs. Isenberg, Research Student, Anthropology Dept., University of Madras, A-8, Rutland Gate First Street. Madras-6.
8. Mr. Jayadev, C. J., Anthropologist, Madras Government Museum, Egmore, Madras-8.
9. Miss Minambal, P. N., D/o Mr. P. N. Narasimha Iyer, 17, Malavya Street, Coimbatore.
10. Mr. Monsurate, E. J., Dept. of Anatomy, Stanley Medical College, Madras.
11. Mrs. Newman, H., Lecturer in Geography, Queen Mary's College, Madras.
12. Mr. Paramesh, C. R., Asst. Prof. of Psychology, Presidency College, Madras.
13. Major Prof. Parthasarathi, S., Department of Psychology, Presidency College, Madras.
14. Mrs. Radha, R., Head of the Dept. of Geography, Queen Mary's College, Madras.
15. Miss Rajalakshmi, C. R., Research Student, Anthropology Dept., University of Madras, 47, Iswardass Lala St., Madras-5.
16. Mr. Raman, S., Former Research Student, Dept. of Anthropology, Madras University, (Residence: 164, B. B. Road, Triplicane, Madras-5).
17. Sankararajulu, G., Asst. Professor of Tamil, Presidency College, Madras.
18. Miss Saroj Kumari, A., 1, Govardan St., Madras-14.

19. Mr. Sethu Rao, D., 101, T. P. Koil Street, Madras-5.
20. Mr. Srinivasan, P. R., Special Officer, Archaeological Department, Madras.
21. Dr. Thomas, P. T., Director, School of Social Work, Madras.
22. Miss Vedavalli, T., 16, Sunkuwar Street, Triplicane, Madras-5.

A seminar on Anthropology and Traditional Cultures was held on 17th February, 1959, under the auspices of the Institute of Traditional Cultures, University Buildings, Madras. The following working paper, prepared by the leader, Dr. U. R. Ehrenfels, was sent to the participants in advance:

1

Social and Cultural Anthropology is primarily concerned with Traditional Cultures—*Firstly,* by describing and analysing their structures, functions, origins and the diffusion of their constituent elements in the past; *Secondly,* by investigating into their changes, acculturation, enculturation and deculturation processes. Traditional cultures are now in danger of rapid disintegration though they are believed to contain values worth preserving in the face of adverse trends. Traditional cultures being the prime concern of Social Anthropology, it can naturally be expected that one particular branch of anthropological endeavour should concern itself with the task of assisting traditional values in their struggle for survival. I mean by that branch: Applied Anthropology.

This seminary offers an opportunity to discuss the guidance of efforts which fall under the heading *"Applied Anthropology"* in so far as they are related to *Traditional Cultures.*

One or two general observations may in this connection be pointed out as being of common concern to all anthropologists or "borderline anthropologists" from neighbouring disciplines (Psychology, Human Geography, etc.), who feel interested in this task.

2

(a) The commonest whip used against anthropologists in general and applied anthropologists in particular is the allegation that we are trying to prevent "progress" and the spread of "civilization" to "backward peoples", in order to have "primitive civilizations" available for our study: like museum pieces or guinea pigs in a laboratory. Without wishing

to discuss the intelligence of those who formulate and propogate this persistently repeated allegation,—it is a fact that it is being hurled in and out of time against every kind, school and type of anthropological endeavour, and no doubt our efforts will make no exception in this respect.

What are our replies?

(b) In *our country,* more than in many others where anthropologists work, (such as USA, USSR, and Australia) three major concepts merge into one : *the* Traditional Culture of India, Tribal Cultures *in* India and the pattern of a new India society which is expected to have a definitely Indian accent and which may find a new approach to the problems of mechanization, over-population, urbanization, etc., that are facing us as the rest of this planet.

What are our possible contributions?

In part reply to the second ("b") of these two questions, one aspect of research and of action is here indicated for seminary discussion which appears peculiarly characteristic of both: the background of Indian traditional culture in contact with "primitive" civilizations studied, the specifically anthropological approach.

This is the role of diffusion through example-setting. Indian culture generally and the value systems of Indian religions in particular, have been diffused through the mechanism of example-setting, rather than other means. Example-setting as a method is the strongest agency for acculturation even now, as I have tried to show elsewhere.

Unless present *élites* and their leaders (charismatic, political, economic or religious) are prepared to *practice and live* the culture ideal and the aims of their theory—in the way Gandhiji did and recently Vinoba Bhave also does—there is little hope of translating them into the daily practice of life; there is little hope for achieving practical results.

3

A few cardinal themes for discussion in this respect are proposed under the following four heads :

(a) Family planning (a recognized feature in various traditional tribal civilizations).

(b) Co-operation of both sexes in education, work, recreation and art, was a more characteristic feature of ancient Indian and tribal cultures, than of mediaeval and modern (European-dominated) India.

(c) Folk arts and their characteristic styles (architecture, interior decoration, pottery, wall-painting, jewellery-designs, dance and music).

(d) Forms of dress, suitable to the Indian tradition and climate. Unless the foreign *taboo* on at least partial nakedness of the body is removed from the Indian scene, a balanced style of dress, suitable alike for workers in open air and closed rooms, cannot be evolved. Without this, the unhappy dichotomy between official European cold country forms of dress and indigenous *truly Indian* (—*not* Moghul, Persian, Scythian or Chinese—) styles of behaviour is bound to continue. This dichotomy sets different, even incompatible standards for behaviour in urban as contrasted to rural areas, or in office or public road, as contrasted to the home. Such double standards of behavioural patterns tend to create split personalities and are not conducive to the development of a genuine civilization,—let alone the renaissance of Traditional Cultures.

* * *

The Director welcomed the invitees to the seminar, explained the scope of the work of the Institute of Traditional Cultures and pointed out how the seminar on Anthropology and Traditional Cultures was an important aspect of this work. He hoped that this seminar would lead to further seminars on traditional tribal cultures, arts, patterns of behaviour and so on.

Leading the seminar Dr. U. R. Ehrenfels observed: To begin with, I would like to point out three considerations which are of relevance to our theme.

Firstly: The use of the word 'Progress'. We are all rather fond of this word and of the idea that we are continually "progressing". The only question is: progressing to—what? Are we progressing on the road to happiness and harmony? Or to any other goal?—The road to the grave is also a kind of "progress"!

Secondly: There is no progress without change. True. But not every change is progress; not even in terms of the most optimistic interpretation of the word progress. If we are considering

the question of progress in the light of anthropological research we have to be quite clear in our minds about what we then mean by: 'progress'.

Thirdly: Following this line of thought, I have, ever since I became an anthropologist, felt that traditional forms of culture contain an all-embracing quality, which is often lacking in our so-called "civilization", with its mechanization, urbanization, and proletarization of so far free "Tribals". There are many aspects in this all-embracing quality of "Tribal" cultures which to adopt and make use of in a growing All-India Culture, would certainly be true "progress" in the best sense which this word can carry. Take for instance the case of traditional ways of family planning among the hill tribes. This is an instance where traditional methods had traditionally moved into a direction, which only the most modern, in our contemporary social behaviour patterns, tries to rediscover. Traditional cultures are not always reactionary, by any standards. Real progress to harmony, peace and happiness may well be accomplished by the application of a good number of traditional forms of culture to our contemporary problems. By saying this I am not advocating retrogression, but merely a critical examination of what is sometimes thoughtlessly taken to be "progress" on the rather flimsy ground that it is European, Western, foreign or—simply new.

Such a hasty identification of new with modern and modern with progressive is responsible for many and dangerous mistakes. One task of anthropologists is to clarify the syllogisms and misunderstandings which are here involved. For doing this, we have been frequently accused that we were trying to keep traditional cultures artificially alive, like museum pieces, so that we may pursue our queer researches to our hearts' delight. I do not think this allegation to be fair, though it is repeated persistently. I have not yet come across an anthropologist, who would for instance plead for the re-introduction of *sati* or of head-hunting on the ground that these customs were parts of traditional cultures.

The accusation that anthropologists are the enemies of progress will require some consideration by this Seminar. However, before I invite your opinion on this basic point, I would like to mention another and truly fundamental aspect of traditional cultures in tropical countries. This is the strange situation in which we find actually the majority of all mankind now imitating the

outward appearance, etiquette and mannerisms of one small minority in the north-western corner of Europe, in the U.S.A. and in Russia.

The diffusive element in Late Medieval to Victorian European Culture has reached the distant corners of the world, affecting the daily life of every individual. We are here faced with a truly unique situation: a small group from a distant northern country has spread its forms of dress, interior decoration, and housing into the broad tropical belt where they are functionally out of place and do not fit. This truly unique situation requires unique measures. A suitable mode of adaptation and accommodation has got to be found for this tropical belt. Who else can devise it, but the anthropologist and historian with the help of the psychologist, all scientists who are concerned with human behaviour?

May I then, invite at first reactions of the Members to the first point in my advance paper.

Dr. P. T. Thomas: I do not think I could entirely agree with the allegation which is supposed to have been made against anthropologists. At the present time I do not at all think that there is a feeling among administrators, political thinkers and others that anthropologists generally are against progress and/or that their main care is to keep the traditional cultures without allowing for change. This allegation may not be quite correct, because the Department of Tribal Welfare in most States, as well as the Commissioner for Tribal Welfare under the Government of India, are incessantly asking for trained anthropologists to work as Welfare Officers. This is an indication that anthropologists are considered to be the right type of people for welfare work.

Mr. Bala Ratnam: I agree with Dr. Thomas, but it is true that allegations have in fact been persistently made against anthropologists in the past, and there existed an impression too that the anthropological approach in studying primitive people consisted in treating them as "museum specimens", not as human beings. Till about 1940, out of about 20 recognized universities in India, it was only the Calcutta University that taught anthropology. More universities (there are at present 39 in all) are now teaching anthropology, and, I should think, interest in the subject has become widespread, and we hear very few putting the question:—"What is anthropology"? The allegations against anthropologists,

mentioned by Prof. Ehrenfels, are no longer in existence; everyone is now convinced of the value of anthropology.

Dr. Ehrenfels: I should be very happy to find that this is so, but I see that college students, as well as the educated public frequently identify Anthropology with either "measuring skulls", "searching for blood groups" or "studying the primitive tribes in the hills" and do not think that the important tasks of Anthropology are yet appraised by the average layman, or woman. Official surveys and even press publications on the "tribals"—or Highlanders (as I would, with Sri Jairamdas Daulatram, the former Governor of Assam, prefer to call them), still follow only too often the summary way of half a century ago, which can hardly be said to satisfy standards of Social and Cultural Anthropology as we understand it now.

Mrs. Shirley B. Isenberg: Does the Madras State Board for Tribal Welfare have an anthropologist as a regular consultant? (The answer, given by Sri Jayadev, was that there was no Madras State Board for Tribal Welfare at all!).

Three years ago I visited a Toda community in Ooty and was shown a fine, but empty structure for housing poultry. It was built by some State Welfare Organization to help the Todas earn a much needed supplementary livelihood by selling eggs. I was told that the project had proved to be a failure. My immediate reaction was, that of all things, to expect the Todas to take to egg raising and selling did not look very "anthropological" to me. Todas are vegetarians and never eat eggs themselves. The poultry project therefore, even if the aim be to sell infertile eggs, is antagonistic rather than culturally acceptable to them. In new India I feel that anthropological advice is immediately and vitally needed in the shaping of almost every project; large or small.

Dr. Ehrenfels: I am in full agreement with this statement and hope that in future anthropologists would be consulted if and when a Madras State Board for Tribal Welfare will be instituted.

Miss R. I. Bedford: There is a women's Welfare Section working among the Todas. I cannot say whether it is working in conjuction with any anthropological adviser or not. The Welfare section was giving the Todas advice on poultry farming. Perhaps this sort of work comes under the domain of the National Development Board of Community Projects.

Dr. Ehrenfels: In 1955, I think, I was invited to give a refresher course in Andhra for work among the Hill tribes in the Agency areas. I found that even the very word 'Anthropology' was scarcely known to them. I had to explain to them that the science of anthropology did not exclude women and that there was a social side to it which envisaged social work among the "primitive" peoples on the hills. They had the feeling that this work was intended to raise the level of the hill tribes to that of the plains people.

The Institute of Traditional Cultures has come into existence at the right time; i.e. when India is going through what may be described as a "crisis" in the evolution of a "New Society". Anthropologists, more than any other of the Social Scientists, can help to a very great extent in giving the right *direction* or *guidance* to the newly evolving society. Anthropologists are primarily interested in the study of Traditional Cultures and to some extent also in the *preservation* of valuable elements in a particular culture (Applied Anthropology) without which that culture can neither survive nor progress in the right direction. The study of the traditional cultures of a country becomes a necessity to anyone who has the welfare of this country in his heart.

Miss Bedford: To us here in India the new light that anthropologists can throw on an intelligent solution of the many problems that our country is forced to face is urgently required. Unless the New Society that is emerging has its roots firmly established in the traditional culture of this country, it will not help in the development of a "genuine civilization" as Dr. Ehrenfels has put it.

The truth regarding the importance of a proper understanding of the traditional culture of this country comes home very clearly when one is actually engaged in some developmental programme or other. For us in the Health Scheme who are in a Project which aims to get across scientific working ideas of health and hygiene to the rural folks, it is clear now, that unless we are well supplied with information regarding what traditional thinking actually is in relation to these problems, we are not going to make any headway in the desired social change. For example, one of the questions which keeps baffling a Health Educator is, why our people, who are so particular about personal hygiene, are so utterly careless about environmental hygiene? Why is it so difficult to get across the idea that environmental sanitation is as important as

personal hygiene? Or, to take another example: Health Educators have been trying very hard to teach village people about the facts of communicating disease through *germs.* The people at present vaguely associate disease with the Tri-Dosha Theory. If, for example, we wanted to get across the idea that the *germ* is the *causative agent* for dysentery and not *"excessive heat"*—how should one go about it? The anthropologist can help us here.

Dr. Ehrenfels: I would suggest in this connection the comparative study of *different* traditional system of medicine. In our country the situation is very complicated. We have *various traditional cultures* with a sequence of different superimposed foreign cultures. There is overlapping of a multitude of concepts, which are not identical. There are, not *one* or *two* but many cultures and civilizations of different types,—and all of them again partly different from the average of what we may call: Hindu traditional culture. I believe that experiments for instance carried out among the Hindu plains people in Tamilnad or Kerala would already have brought out different results, which, however differ again from those found among the Assamese Highlanders!

Concepts of cleanliness and modern hygiene run counter to some of the ritualistic observances; but are in accord with others. I wonder whether the difference has been realized which exists in the relationship to foreign civilizations? A multiplicity of traditional cultures in India has to be compared with the situation in other parts of the world, where there is a simple antithesis: "traditional—modern" whilst in our country the position is more complicated and therefore requires a more deliberate and more conscious approach than the one applied in other places.

Mr. S. Raman: Is it possible to destroy traditional culture by inroads of civilization? Environmental changes which are a gift of modern civilization are there. We should see how far these have influenced the traditional culture. It is my opinion that the traditional culture cannot be destroyed by extraneous influences. The love for their traditional culture is inborn in our people; it is innate in them. That traditional cultures are seldom influenced by legislation is obvious. The Negro, the Bantu, the Amerinds, the Todas, the Kadar, the Eskimos etc; have their Traditional Ways of Life, in spite of so many social, cultural and economic efforts to give them the benefits or baneful effects (it is for them to decide) of modern civilization. The modern communities still

continue to practise their traditional cultures even though their environment has changed considerably and most of these communities live in the thick of civilization.

Any community with a live traditional culture, if planted amidst alien surroundings, probably develops resistance to the new situation, and its traditional culture grows much better than in its original surroundings. We have to consider whether sanitation forms part of culture. Sanitation and tradition are entirely different things. Traditional culture is indestructible.

Mr. M. S. Gopalakrishnan: Anthropology is popularly defined as the science of Man. Social and Cultural Anthropology is a study of man's social, religious, economic and other cultural practices and institutions which have existed over a long period of time and which no doubt, also include forms of hygiene and sanitation. They show to some degree the changes which have crept in due to diverse causes such as invasions, inventions, socio-economic contacts and an inner urge for change.

In a rapidly progressing scientific age the values—(cultural, political and economic)—of yesterday become feeble and lustreless today. By understanding the application of anthropological discipline, which Dr. Ehrenfels calls "Applied Anthropology", we are able to revitalize "traditional values" and can preserve their active elements in an ever changing world. Either in "the little community," in the hierarchic caste system here in India, or in a tribe on the verge of extinction, we may find a better way of life than the one we are leading at present.

The attempt to preserve these "traditional values" in a *culture* of any given group—caste or tribe—can emerge from psychologists, social psychologists, culturologists, culture historians, and sociologists, provided this is made with no bias whatsoever to the existing "pattern" or "configuration" of any style of Traditional Culture. To think about Tradition, Culture, Traditional Culture, itself needs some preparation, some concrete grasp of the *problem* in relation to time and in relation to space. It is not the desire of well trained anthropologists to preserve "the tribes" as museum specimens, to prevent "civilization" from progressing towards them and to keep them as "backward or primitive peoples". Anthropologists like Dr. Elwin in ("Loss of Nerves", "Tribal Art", "Philosophy for NEFA") and Dr. Ehrenfels in ("Hygiene and Acculturation", "Kadar of Cochin", "Rise of Womanhood",

"Mother-right in India" and in many others of his published papers) have repeatedly pointed out, from their enlightened experiences in the tribal field, that it is not "civilization" which the tribes are in need of. They are being humiliated and exploited in the name of "progress"! Traditional Cultures, (it is sad to say—), are *not* given the opportunity to survive. To us the patterns on a Kadar Comb may appear meaningless, but to the tribe it has great value. To the Soara "the clumsy home-made spindle" with which he spins cotton has as much value if not more, as a costly coat to a westernized and "civilized individual". Civilization, as I understand it, is a very complex term. What was "civilization" at one time, among one people, may appear as a "primitive" way of life among the same people today. We, in India, are having a new "civilization" in this century; and this "civilization", I would say, is an "acculturated product" in structure and substance.

Dr. Ehrenfels has analytically shown that anthropologists, working in India have to study with no pre-conceived ideas, the three major concepts that quite naturally merge into one, i.e., the Traditional Culture of India, Tribal Cultures in India and the pattern of a newly evolving *Indian society*. Indian Society, if taken as a *whole,* is facing no doubt the impact of external and internal politico-economic forces, the problems of casteism, the effects of over-population, urbanization and industrialization in some regions; if we are to survive as an independent nation, we have to change not merely as more literate, more fashion-minded—or political minded individuals, but we should change in a manner in which the national character or tradition does not get destroyed. The Indian tribals continue to have their own traditions. The traditions of non-tribal India are rooted in many sacred texts, customary practices and proverbs, religious lore and songs.

In contact areas where tribal cultures meet the caste-culture (Kadar Bhagawati cult, etc.) the influence of the latter over the former becomes manifest. The anthropologist in action, is to see why the *borrowal* is done; and after the borrowal what is the relationship between the culture (caste) that lends some elements (material or religious) and the culture (tribal) that borrows. *Example setting,* as Dr. Ehrenfels tells us, is good if the *motives* of example setters are not tainted by such ideas as domination, economic or moral exploitation, or simply ambition and the desire for possession. But a Bhave or a Gandhi is a rare phenomenon in any given culture or society. As Prof. Basu writes, it is *educa-*

tion that is essential for the preservation of *values.* And the traditional culture of a tribe or even of a caste-group, depends for its permanence on the people being rightfully educated in their own *systems* of thought and action. A new understanding of the old *value systems* in Tribal and Non-Tribal cultures in India is very much needed.

(a) *Family planning*: I would consider this more from the *socio-moral angle* than from the purely economic or religious. It is quite essential that we should control the population, but not at the expense of either an individual's personality or morals. It is not the *clinical techniques* that matter here from the Traditional Culture point-of-view. It is a question of *individual attitude,* a question of *family attitude,* and group or *community attitude* that is vital to this problem.

If we knew more about the old practices of birth control, the linking up of traditional knowledge with modern concepts will be beneficial for the requirements of family planning.

(b) *Cooperation between the sexes*: This is a true need. Historians will be able to tell us how it declined in India with the advancing times. Freedom to act together must not be discouraged for women or men nor viewed with jealousy and suspicion. Cooperation, if it be constructive, is very useful in the building-up of a better structure of Society. For instance, if a man and a woman settle down in a rural area *to find and to work for the preservation of traditional values* and at the same time bring to the village folk the lessons of modern science and its discoveries in different fields, it is a fine approach to the revitalization of traditional culture. To root out *suspicion* requires a new *orientation.* Two individuals of opposite sexes can very nobly, intelligently and with fine affection unite in *creative thinking,* but rarely do we have Curies and Blavatskys or Webbs. Our social workers should not look like film stars when they go to ameliorate the conditions of the poor. They can appear in simple clothing, practice simple habits and cultivate sympathy rather than the mere collection of "statistical data".

(c) *Arts and Crafts*: Art never ages. It is fresh. Yet, most of the work, done by traditional craftsmen and rural artists is disappearing.

(*Refer*—Verrier Elwin "Tribal Art", U. R. Ehrenfels: "Malayalar Mock Fight", etc.) Folk-songs should be made available to a greater public, fully recorded, studied and their cultural values

recognized. The holistic approach to the study of Traditional Culture, as it is carried on in the continent,—helps to interpret mythology and religious lore. Ancient patterns in jewellery, for instance, should also be preserved. Art is getting acculturated today. Let us have a band of young artists and craftsmen who would go to study the dying arts and bring them back to life—(i) The art of the *Chākkiyār* in Kerala, the (ii) *Kuorup* drawing the *Kalam,* during Kāli festivals in Kerala and (iii) the art of the village *physician* (vaidya), etc.

Major S. Parthasarathi: There is a difference between traditional cultures and changing cultures, the former being comparatively unchanging. Culture which resists changes is traditional culture. Time changes many things and perhaps it also does not leave alone traditional culture completely. But these changes are few and far between and the passage of time does not affect the core of the traditional culture and there is continuity in it. Such a culture which shows resistance to any immediate change is what is called *Traditional Culture.* Again, that culture which is liable to changes, being influenced by the surroundings at different times, is changing culture in contrast. These two, traditional and changing cultures, exist side by side even in one and the same family: the former has a background and a core and has persisted from generation to generation, whereas the latter is influenced by changes elsewhere. Traditional culture is woven round the innate tendencies and dispositions of the group. It does not, however, preclude adaptation from other countries.

To the question whether it is true that anthropologists have been averse to progress in any set of people, my answer is that there has not been an anthropologist who could have studied culture in *all* classes and who would have noted all the progress that culture has made in the course of time. But as much of change as can be observed, has been observed. That is the role of practical anthropologists. I do not think that even before 1940 the anthropologists have arrested the progress of any kind of people. Anthropologists merely watch with eagerness the existing culture of a particular tribe and note the changes which take place. *If a particular class of people has remained without progress, it is not the fault of the Anthropologists.*

Traditional culture is very important because it is there that the genius of the people finds inspiration to resist changes which

resistance is often a source of strength to them. A group would change its culture if the influencing change is acceptable to it and is suitable to its mode of life. Otherwise it will resist it. If certain groups have clung to their traditional culture, it is because they are resistant to change.

Mr. L. K. Balaratnam: I am afraid Prof. Parthasarathi is wrong. In the 1920s and the 1930s, it was stated, by missionaries and others, that anthropologists were trying to "impede" the "progress" of the tribal people. I have personal knowledge of what happened in the erstwhile State of Travancore. There, a study of the primitive tribes, and castes, was undertaken, under Government auspices, but soon after the completion of the survey of 16 tribes, and the publication of two volumes describing their customs and manners, it was felt that people outside might get the impression that the State was inhabited by "primitive" tribal peoples. And this was resented. Reviewing one of the volumes, a London journal quoted from it a saying current among the Uralis, I think, that "when elephants disappear, the line of Maharajas will also vanish".

This statement again was much resented by the authorities so that subsequently, when the question of the continuance of the anthropological work came up in 1945, it was argued that it might create trouble and controversy in the State and no further work was done.

Dr. Ehrenfels: The position is clear, the anthropologists never did arrest progress or happy developments among any kind of people. But they have been and are still being accused of doing this very same thing. One has to take note of the fact that there is a partly subconscious but all the more effective pressure, exercised against traditional cultures and their institutions. It is fashionable to go about outwardly westernized, even though in one's mind one may feel otherwise. This trend began in missions but continues now. Children going to schools are made to feel that the wearing of European shirts and blouses is likely to enhance their prestige and they adopt these habits. This kind of indirect influence is a kind of subtle, psychological coercion, which works for the disintegration of traditional values, through disrupting their modes of expression.

In Africa I gained a lot of experience on this point. I would recommend that our Seminar would now consider the conflict

that exists between traditional cultures, on the one side and the concepts of modernization, mechanization, urbanization, generally identified with that magic word: *"progress"*. But in trying to do that, let us come down to brass tacks.

Shall we consider the question of the Nāgas or that of shifting cultivation among other peoples of NEFA about whom Verrier Elwin gave us such an excellent book, or shall we consider the merits of hand-pound rice *versus* machine milled rice? Or any other concrete and actual problem? I would invite comments on any factual situation, in addition to general theory.

Dr. Thomas: Dr. Ehrenfels suggests that we might consider the question of the Nāgas or other single cases. I believe that it would be better if we keep ourselves away from particular items of *culture* and make our discussion general.

Prof. Sastri: Particulars will come in as illustrations.

Dr. Thomas: One point that has emerged from our discussion is that the attempt to define traditional culture is not very satisfactory. The present-day culture has to be considered as traditional culture. There is the European habit of taking off the hat or eating with fork and spoon, which got mixed up with us. In view of this we must consider certain qualifications essential to treat any culture as traditional culture. According to me, traditional culture must be non-industrial and non-urban and such as could be localized. In other words, its geographical habitation must be identifiable. For instance, the Brahman traditional way of life, I do not think, is traditional culture. Any culture deserving to be classed as traditional must have at least these three qualifications.

Prof. Sastri: I am afraid it would be difficult to accept all the three criteria of Dr. Thomas. I do not think that localization must be regarded as an essential attribute. If you say that Brahmanism is not traditional in India, then tradition ceases to have any meaning. Brahmans are not confined to any localities and therefore to say that these have no traditional culture is not correct. The attempt to make localization of a culture an essential preliminary to qualify it as traditional is, to my mind, not acceptable. I think 'Tradition' will have to be defined in broader terms. The whole of Hinduism is traditional to India. A definition will have to be broad enough to include all the

advanced communities. Perhaps Dr. Thomas is looking at culture from a tribal point of view. There, of course, it is localized. Anthropology is concerned with the whole of mankind, not the tribes alone. The seminar ought to transcend all these limitations. Traditions may sometimes be resistant to change, not genetic to it. Auto-genetic changes do take place in cultures. Culture is not something which is petrified. It is a live thing. It is living and it is changing.

The object of this seminar is to find out what aspects of traditional culture, in a broad sense, may be preserved, or are worthy of preservation, and what are the dangers to which they are exposed by the impact of modern science and technology. We have to see whether it is possible to take advantage of the existing conditions and enable traditional cultures to flourish. Can anthropology help in preserving the old culture and promote a fruitful blend of the old with the new? This is the problem before us.

Dr. Ehrenfels: I think we are on this basis in agreement as to what traditional cultures are and what the object of this seminar in relation to traditional culture is.

The next step is to consider practical means. There is legislation in many countries, including our own, which goes against certain traditions such as, for instance, untouchability. Are we to welcome these measures, even if we welcome their ultimate objective?

We have then to consider the question of the indirect influence which is being exercised on traditional cultures by missions, newspapers, films and other agencies, shaping public opinion. The most important point is the question of setting examples. It is mostly through examples that changes can be and have been made to affect cultures and civilizations.

May I request Mr. Isenberg to help us with his suggestions on these points?

Mr. Isenberg: Without wishing to propose formal definitions, I want to give Seminar members an indication of the meanings which the terms "culture" and "traditional culture" have to me so that the remarks which I make would run less risk of being misunderstood.

I would apply the word "cultural" to human institutions, values, patterns of conduct and activities for which no *specific*

non-human analogue could be found: I may cite as an example the case of breathing to which, as such, there are specific non-human analogues and which, therefore, cannot be considered as a cultural activity. The word "cultural" would, however, apply to specialized forms of breathing such as those found in *Yoga*, since there is no known non-human analogue for such a deliberate modification of breathing.

I understand "traditional culture" at least partly, by reference to the type of culture from which it is proposed to differentiate it. We assume that the latter is modern urban culture, so that, traditional culture as relating to the complex of human values, institutions, patterns of conduct and activities which antedates, and/or differ from, modern urban culture.

It would probably be no significant exaggeration to trace modern urban culture to the impact of science and scientific technology.

If this is admitted, it would be worthwhile to single out one key feature of science: its constitutional inability to deal with values.

In so far as Anthropology lays claim to being a science, it must recognize its inability to make pronouncements on values. This does not mean that anthropologists have no role to play in the problems forming the subject of the present Seminar. Anthropologists as scientists are accumulating facts and information which could, and properly should, form the basis for value judgements and recommendations which, however, they would do in their capacity, not as anthropologists, but as human beings.

If I were an anthropologist (—and I am not—) I would cheerfully plead guilty to some of the charges alleged against anthropologists. I have in mind allegations that anthropologists sometimes oppose "progress". It is at least a moot question whether some of the attempts to interfere with certain aspects of traditional culture really constitutes progress. Personally, I do not believe that attempts to interfere with a people's manner of dressing constitutes progress. Nor am I persuaded that monogamy represents progress, as compared to polygamy, under any and all circumstances. Attempts have been made to justify the introduction of alcohol or modern rifles and machine-guns to so-called primitive groups, in the name of progress. If I were an anthro-

pologist, I would probably have argued against some of the innovations of that kind.

In general, those who take on themselves the responsibility of interfering with aspects of traditional culture would be well advised not to destroy a given set of values, unless and until they are prepared to offer a substitute set of *at least* equal or superior values. The net effect might otherwise be the impoverishment of a settled society by undermining its stability and security, based on certain traditional values, thus unsettling it, making it restless, dissatisfied and, possibly, less happy than it was before suffering interference in the name of "progress".

I do not believe that legislation is in itself a panacea. I am sceptical about the practicability and desirability of any attempts to legislate personal morals, as distinct from protecting society against harmful acts by individual members. By way of illustration, I would legislate against murder and theft, but not against drinking of alcoholic beverages.

The belief that undesirable cultural manifestations could most expeditiously be dealt with by legislation probably creates many more problems than it solves. Properly used, legislation, could no doubt be highly beneficial, primarily as a means of checking clearly detrimental institutions or codes of conduct and patterns of behaviour. But for positive purposes, the substitution of a desirable for an undesirable type of activity, other means hold out far greater promise of success. I agree with the seminar members who urge the importance of "example setters" in influencing a given community towards changing existing cultural patterns.

In this context, anthropologists have a particularly useful role to play. Their knowledge of culturally accepted opinion-leaders and-shapers could be of inestimable value to those seeking to change traditional habits. For example, in the Poonamalle environmental sanitation project, to which reference has been made by other Seminar members, progress might have been more rapid if a cultural anthropologist had advised the health workers as to the persons who, if approached by the latter, might be most acceptable to other members of the communities concerned, as leaders whose advice should be followed, or better still, whose innovating examples should be emulated.

On the problem of the proper relation between anthropolgists and law-givers or politicians, anthropologists might or should

function as consultants to law givers and make available to them their store of information which, in a typical case, might include expert knowledge of an outcome of innovations, attempted in the case of similarly placed human groups in other parts of the world. Stepping out of the relatively narrow role of anthropologists *qua* anthropologists and acting simply as fellow human beings, anthropologists might, and indeed should, also offer advice to the law-givers in terms of values and ideals.

In conclusion, I believe that in their dual capacity as scientists and human beings, anthropologists are in a position to play a vital and constructive rôle in the problem of bridging the gap between modern urban and traditional cultures in a manner best calculated to serve the interests of humanity.

Dr. Ehrenfels: I am in full agreement with these statements and invite other participants now to come to brass tacks and to discuss point by point the actual *problems* which I have offered for discussion in my advance paper.

Prof. Sastri: I think Mr. Isenberg has clarified to a great extent what we have been considering. We will now go one step further and consider in detail the legislative measures that could help us. Legislation against bigamy was mentioned. Is it proper to legislate against traditional forms of marriage or against the various aspects of the caste system? We would all be happy if there is amity among the different castes. But is legislation the appropriate way to bring about the desired result? Perhaps the psychologists can help us in our dilemma.

Major S. Parthasarathi: I did not catch the last point in the remarks offered by Mr. Isenberg.

Mr. Arthur Isenberg: I was saying that legislation should be in the hands of persons who have sound knowledge of the values of different kinds of human institutions. At any rate, their expert advice should be available and followed. Anthropologists may be able to advise in regard to these matters. Just a little while ago, my wife mentioned the instance of poultry farming (raising eggs, chicken) by the Todas. Legislation should be based on experience and, anthropologists ought to be heard.

Major S. Parthasarathi: But we have to see whether the anthropologist who sees the necessity for a traditional culture

really expresses his own mind or whether he is only objectively interested in the question. It is also possible sometimes that there might be an element of subjecivity in an anthropologist's thinking that a culture which lingers on should continue. If outside influences are trying to change the traditional culture merely because it should be changed it may be bad. The anthropologists should not project into the consideration their own ideas of right and wrong. That is a point, I wish to emphasize.

Another point, I wish to urge is that if a group of people or a nation desires to change its traditional culture that group or nation should be convinced that the contemplated change would bring about a *better* and *richer* life. Speaking as a psychologist I may say, whether it be one single person or a group of people, a change must have its impact on what may be called cognative, affective and conative aspects of human nature. One must feel that a change is necessary, before that change is effected. If a group of men have a group-feeling that a change will create a happier state of affairs, that group would be liable to change. If a change should bring about a better system of relationships among men, their activity should be harmonious, internally and externally. The influencing culture or the culture which is imposed will become embodied in the traditional culture or change it in some way or even sûpplant it only when it becomes congenial to the innate qualities of the majority of the individuals in the government, the less congenial features will die out in the course of time even if adopted for some time and the more congenial features will get stamped in. There is selection in culture just as Darwin says that there is in the survival of animal species. This process is natural and cannot be imposed artificially. A group will not change its culture merely through legislation. The larger changes should, in any case, *in toto* satisfy the people. The innate and intended tendencies of the people are the real determiners of which form of belief it shall accept.

Mr. P. R. Srinivasan: I perfectly agree with Major Parthasarathi. In many cases each one of us is projecting his own aim. Anthropologists are human beings and they may have their own background which they may be projecting into the solution of this problem. They may help legislators, but their advice may not be completely devoid of disadvantages. As my friend has pointed out, legislation may not be necessary if people could find some value in our culture.

I come from Ramnad. Without legislation the upper class here have agreed to the lower classes wearing bracelets and upper cloths which they were forbidden to do till now. Till about 30 years ago, metal vessels were not allowed to be used by them, but they are now using them. My point is that if the leaders of communities are agreed, reform can be brought about and not otherwise. We have, for instance, the recently enacted Prohibition law, as it is not favoured by the people, they go to other places where this law will not affect them.

As has been stated in the Advance paper circulated to us, (printed at the beginning of this "Report") the leaders of the nation should set the example. The leaders should be educated first with regard to the value of these innovations. A reference has been made to the dress of our people. There are certain ideals to which our people are wedded. They will lay down their lives for their ideals. It will be difficult to change these ideals by legislation. In fact it seems to me that these ideals must be protected by leaders. In Madras we have a sage (His Holiness Śankarāchārya Swāmikaḷ) setting a very good example. If we have such leaders, the welfare of society would be protected.

Mr. Isenberg: No anthropologist is ever *only* an anthropologist. He is many other things at the same time. He would give a beautiful sermon and may be practising something else. He would write a valuable book on culture, but nobody would benefit by it. No man should be treated as sub-human, whatever his traditional culture. An anthropologist could even be a legislator, but as a representative of the people and not as an anthropologist.

I believe in the benefits of legislation to bring about changes to a very limited extent; but we ought not to legislate for everything under the sun. In most matters I would more readily rely on public opinion than on legislation. Traditional values are not taken note of in legislation, as in the Ten Commandments.

Miss Bedford: Here I would like to come back to what was said on Example-setting in our advance-paper. It is true that there are two ways of effecting social change: (1) By legislation; (2) By education. The Public Health Department of this State has spent lakhs of rupees trying to make the villager understand the need for the use of sanitary latrines. Under prosecution thousands of latrines have been *installed* all over the State, but *they are not in use.* "Legislation" in this respect has failed to bring

about the much-desired behaviourial change. Recently we have been trying *"education"* as a *"technique"* to make village folks more latrine-minded. We have discovered, however, that more health education by itself cannot possibly bring about social change. We know now that among other factors, the role of *example-setters* is an extremely important one. Where *prestige leaders* in a particular village did not come forward to co-operate with our sanitation programme—there have been no results.

Example-setting has its limitations in time and place. It is quite possible that the best of example-setters may fail to see "results" if, what they advocate is altogether contrary to "local traditions" or if it comes a little "premature".

Mr. Gopalakrishnan : The anthropologist himself does not want legislation. It is the human element which you have to take into consideration.

As far as culture-change is concerned, it depends upon a good deal of different things. We must remember Prof. Firth's "TICOPIA". He narrates how the tooth brush became a fashion among the Ticopians—as an ear pendent. They danced with brushes in their ears. What one uses for some purpose, is made use of, by another, for quite a different purpose. Hitherto we were taking to western customs out of imitative motives, and now we cannot give up these things because of the prestige value which they still have in our society. Can we bring about any change? Can even His Holiness Śrī Śankarāchārya change anything in the prestige-concepts of the ordinary man-in-the-street? The change must come from within us, out of ourselves. If I try to change customs, there is social opprobrium. I cannot overlook it. I am subjected to its threat. Even Gandhiji or Bhave could do nothing lasting against it. If you ask me why I have this western dress, I would say, I have been used to wear it for the last five years and cannot change it without losing prestige in the public. India has been imitating others, their tooth-brushes, clothes and so on, for just this same reason.

Miss Bedford spoke of sanitation. She said that personal hygiene alone is not enough. If there is no environmental sanitation, who is to be blamed for it? The whole street should be blamed,—not the single individual. Unless the outlook and habits of all people change, there is no chance for cultural progress.

Mr. Dorairaj: The influence of Western civilization on Indian culture has been much exaggerated. It is true that we have adopted habits, customs and dress which have a Western origin, but the essential pattern of our culture remains the same. While we do follow Western habits in the matter of dress, interior decoration, architecture, etc., *in our heart of hearts* we are true and loyal to that orthodox traditional culture which has been handed over from generation to generation. However, we find it difficult to be absolutely and completely faithful to traditional culture due to changed circumstance.

Before the advent of the Industrial Revolution, England was not very different from pre-British India in the matter of civil life. India is at present going through a phase which had occurred more than a century ago in England. Industrialization is a mighty factor to be reckoned with in the changing of cultures. The sense of values differs widely there, because of the whirlwind of modern civilization and the complex mechanisms of modern life. The industrial wage-earners live in an urban society, have their own sense of values, set against a cultural background which has lost its simplicity. What with politicians trying to enact new laws and increase the tax burden, and religious heads preaching fantastic and impossible ideas most of which are obsolete, and leaders of society setting up new fashions, the ordinary man-in-the-street, with his own meagre earning, finds it a difficult task for him to eke out a livelihood, the industrial worker finds himself completely non-plussed and he jumps at the earliest opportunity and the easiest way of obtaining prestige. In other words he begins to indulge in a sort of neurotic pleasure by imitating the West—a pleasure that is not only hectic but also devoid of any simple happiness and which makes out of him a mass of wrecked nerves. The cultural background of such an individual is bound to produce much change.

Cultural changes are more often than not, effected by extraneous factors. The Todas, who have been mentioned today, are a typical example of such a cultural change. When one's very life is threatened, one submits to culture-change, rather than to extinction. After all, culture forms merely the superstructure of man's existence but what is of the utmost importance is the satisfaction and fulfilment of economic wants and needs; in other words, self-preservation. When life itself is threatened,—of what consequence is a change in culture? When man's economic existence is in grave

danger, there is little wonder that he should adopt all the measures at his command to gain prestige and preserve himself, though this may be at the expense of his much cherished culture.

It is therefore essential that legislators should consult anthropologists, before launching on any scheme of social reform. The issue is to decide whether a certain change in an existing culture is good or bad. But who shall know whether a change is good or bad? The legislator might agree from one point of view, or may have his own prejudices: the anthropologists might advise from a different angle and might be influenced by their partialities. But it looks as though there need be no such discussion. For the very fact that an existing culture has survived so long as our Indian traditional culture, is enough proof of its goodness and indispensability. If among those following such a culture, the need for change had been felt, they would have effected it. We in India have remained faithful to our culture in our hearts, even if we changed and imitated the West in dress and other externals in order to gain thereby prestige. Hence, legislation should be only according to the opinion of those following the culture. The dowry system offers a fine example.

Dr. Ehrenfels: I am afraid the question of "faithfulness in heart" is not the point at issue here—rather the adoption of European cold-country clothing and its indirect effect upon traditional cultures, which as you rightly remarked, has been affected to gain prestige;—*not* on its own merits.

Industrialization, urbanization, mechanization are not necessarily linked with the imitation of a clothing systems or other aspects of daily life which may be suitable for cold countries, but are not so in the tropics. The unwarranted identification of "progress" with Western fashions, which is actually the point at issue, can serve as a good example of the very confusion, which this seminary is trying to extricate.

If the previous speaker pointed to the dangers of impoverishment, he put the finger on an important argument for, rather than against, the abandonment of costly, and on top of it hygienically *harmful* cold-country clothing fashions, which are now being socially forced on people in tropical countries, as a symbol of—"Progress".

The argument that everything that exists, culturally, is "good", as it would otherwise not have come into existence and every-

thing that disappears is "bad", cannot be accepted in a discussion which tries to ascertain just those values, which are now in danger of annihilation, *because* at first missionary propaganda and later economic interests disregarded them.

Miss Bedford: This question of *dress in traditional cultures is* of far-reaching importance. Few persons understand Dr. Ehrenfels' Philosophy of Dress. To most he is merely an advocate of partial nakedness—an unusual theory (perhaps) in our dress-minded world! Though it might be difficult to adopt the practical implications of his concepts at this moment,—at least an effort should be made to understand *why* he advocates traditional simplicity in dress.

His philosophy of dress will be better understood after an analytical study of the Renaissance movement in Europe. During pre-Renaissance days in Europe, a heavy taboo had been placed on nakedness, or even partial nakedness, by the church. This he believes has resulted in not only the different forms of art, but also actual living-styles becoming more rigid, more artificial and devoid of beauty. With the Renaissance came a rediscovery of ancient Greece, a rebirth of "classical ideals". Comparable to Mr. Nehru's discovery of India this rebirth meant, among other things, the rediscovery of the human body, as it had been seen by Greco-Egyptian art. The European mind then got comparatively freed from the crippling influences of a kind of self-consciousness, if not a fear of the body—as something "indecent" or "sinful". Artists, anatomists, surgeons and educators soon realized that without knowledge of the human body as such, art, medicine, hygiene and education could not progress on sound ground: "*Mens sana in corpore sano*".

Indians in ancient India too had been very much interested in the creative beauty and symbolic meaning of the human body, like classical Egyptians and Greeks. All the great works of Buddhist and Hindu art testify to this. As an anthropologist, Dr. Ehrenfels feels that this is an important element in the traditional culture of India, worth preserving and emulating. He thinks that Indian culture will be reborn, if it re-discovers its sense of beauty, as European culture was reborn after it re-discovered its classical values in the Rennaisance.

Dr. Ehrenfels: I should like to add to this interpretation of my thoughts that the introduction of the European cold-country

clothing style as a social "*Must*" into tropical countries, like India, is a unique feature in the history of acculturation;—without parallel. The full measure of its economic, hygienic and aesthetic disadvantages are seldom realized.

Upto 75% of their cash income is spent on clothing by agriculturists in tropical countries, whose parents, or grand-parents, thought it extravagant to spend 10% of their income on a commodity which is not only unnecessary but definitely harmful in the great heat of the tropics. The expenditure on unnecessary and harmful clothing in terms of national economy is on the same level, as that of the individual.

The harm done, however, is not confined to economy and health, but extends to all aspects of traditional culture and aesthetics. With a taboo on partial nakedness and the enforcement of tight fitting sewn clothes, the proper performance of religious ritual, ablutions, dance and music become awkward, the concept of beauty, such as it has been developed in tropical countries, disintegrates and a kind of blind imitation of the least valuable externals in western machine civilization follows, to complete the destruction of traditional values which has just been outlined by Miss Bedford.

Mr. Gopalakrishnan: Those who are intimately associated with Dr. Ehrenfels, or his writings, know very well his strong and reasonable views on the problem of clothing or dress in India. These came as the results of his field experiences over 25 years of continuous anthropological work in this country. I understand him over this issue and I see him practising it also. But I must confess that I do not follow him (or his ways) in this respect. *Diffusion* and prestige play a prominent part (American and English women are now taking to sarees occasionally). Prestige and status are sometimes achieved by the dress a person wears. There is the story of Iswara Chandra Vidyasagar. Gandhi and Vinobha may be exceptions. (The various ways in which our women buckle up their tresses now; I do not know, how far it represents a revival of traditional culture.) As Dr. Ehrenfels says it is quite true that in a tropical country the cold-country type of dress is detrimental to health; and that it has gained a fasion value only, but has no utility value. The tribes have a concept of beauty and have their own forms of dress. These should be preserved. But unfortunately they are being destroyed and the Tribals also are now taking to European ways of all-covering clothing. In Kerala,

traditional etiquette requires that a person should not put on an upper cloth when he or she stands before a superior, or in a temple. But our fashions are changing. How far the manner of dressing creates *personality changes* is a problem for the Psychologists to study. It is an accepted fact that our *value-systems* are steeped in the concepts of "Status", "Prestige" and "Etiquette". Are we to change our present foreign ideas of these concepts or are we to have Traditional ones which will be *new values* to us?

Mrs. Newman: We should compare the present-day conditions of daily life with the old. In the old days, ladies lived in-doors and did not claim equality with men. Now we cannot dress in the same old way. We have to change our dress to suit modern conditions. It is not possible to go back to the old days.

Dr. Ehrenfels: But for Gandhiji, Vinoba Bhave, the Maharishi of Tiruvannamalai or Ramakrishna it *has* been possible, although neither of them lived only indoors, nor have the ladies done so whom we see depicted in classical Indian art, nor the Kerala ladies whom my friend Gopalakrishnan just mentioned. It does not convince me that women cannot do the same things as men do and did, on the plea that now they want equality with men. This is a situation where example setting comes in!

Mr. Raman: I am somewhat pessimistic about example-setting. The leaders in the past practised what they taught. In spite of modern civilization, which has been growing everday, India has not lost its traditional culture, but we see before our very eyes that the teachings of the great masters have yet not influenced us. All great books on love and non-violence have been of no avail. The preparation for war continues. We will have to suggest ways and means to see how this example-setting can be made successful.

Mr. Balasubramaniam: The question posed was, to what extent can anthropologists be legislators or example-setters? It is not out of curiosity that an anthropologist wants to go to the help of the legislator. Take the problem of sanitation, dwelt upon by Miss Bedford. Is it to be enforced by legislation or brought about by example-setting? Can legislation bring about monogomy? The practice of leaders is not followed in the matter of marriage.

Prof. Sastri: Nobody doubted the usefulness or the desirability of high aims in legislation. But legislation very often fails to put down the evil it is meant to prevent. Legislation against bigamy in Turkey has increased bigamy. I have seen the effects of legis-

lation; good or bad. We are concerned now with practical results of legislation or of example-setting. This point should not be missed in this Seminar.

Mr. Balasubramaniam: I agree that certain things can be changed only by example-setting. Take the case of family planning. If people know the results of family planning, they will adopt the suggestion without legislation.

Prof. Sastri: As the other members have perhaps no further remarks to offer now I would, before we disperse, say a few words.

The role of anthropology in the preservation of what is valuable in traditional culture, or cultures, has been brought out well. The anthropologist is not for or against anything. But he comes in, when there is need for legislation, for the improvement of culture, or of ideals.

Dr. Ehrenfels is quite right in pointing out that very often legislation defeats its own purpose. Prohibition was a failure; it demoralized the people and they took to illicit distillation. A medical man even went to the extent of saying that consumption of toddy is good for health in India, on account of its nutritive value and low alcoholic content. Legislation can at best have a very limited effect. It is very often passed, not so much for the good of the people, as for its propaganda value. You should have land reforms because China and Russia have had them. Sati was abolished, by law, but even after that the practice persisted. The Age of Consent was raised by law,—but the Law was avoided, either by secrecy or by going outside our boundary. However, today there are large numbers of grown up unmarried girls. Has the Law improved matters?

What the anthropologists want to tell the legislators is, if you are dealing with established institutions and helpless tribal cultures, your duty is to *understand, before* you *interfere*. You should know what is there, what you are doing and the effects of your action. The role of the anthropologists is very clear; it lies in unravelling the secret springs of the ancient civilization and making the legislators wise about it. Sometimes the tribes do not know what they are and they have to be told what their institutions are meant for. That is another function of the anthropologist.

This is not a question with regard to tribes alone. Legislation might also interfere with the affairs of the more advanced

societies. Legislation might be concerned with marriage laws, laws of inheritance, land laws and so on. I do not want to mention examples of recent laws, which have in fact defeated their own purpose. All the scientific data collected with regard to land has been completely nullified by tenancy legislation, with the result that after ten years, we find ourselves helpless with regard to food supply.

I wish now to offer my thanks to those assembled for this Seminar. You should think of anthropology in the widest possible terms and not confine it to mean a study of the tribal customs alone. It deals with the everyday life of all. Anthropology is the science of study of man and you cannot deny that there is room for science to inform your action. That is all that the anthropologists seek to claim for it. I do not think it is the object of Dr. Ehrenfels to stand for more.

Once again I thank you for contributing so much to the success of this Seminar.

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Firth, Raymond (1936) *We,—the Tikopia*, Unwin London.

societies. Legislation might be concerned with marriage laws, laws of inheritance, land laws and so on. I do not want to mention examples of recent laws which have in fact defeated their own purpose. All the scientific data collected with regard to land has been completely nullified by tenancy legislation, with the result that after ten years, we find ourselves helpless with regard to food supply.

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SECTION III : BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note* : Titles of books and periodicals in italics; under each subject and country books are listed first and then articles, all in alphabetical order).

ART

INDIA :

Bharata Iyer, K. *Indian Art. A Short Introduction* (Asia Publishing House, Bombay-1. Rs. 17·25. Rev. *The Sunday Standard.* 7-9-58) :

A guide to the student of Indian art showing the significance of its traditional forms and diverse manifestations particularly useful in the context of Independent India's enthusiasm for revival and reinterpretation of Indian art. Has more than 75 plates and drawings.

Elwin Verrier : Art of the Nāga Hills (*Art in Industry.* Vol. V. No. 1. 1954, pp. 26-30) :

An appreciation of the art of the tribes of the Nāga Hills with illustrations from the author's own collection. Concludes : "What has always struck me about the art of these hills is its taste. The colours are always just right; they never clash, are never loud or vulgar. The people also have an admirable sense of pattern. And they can exaggerate and distort, piling theme on theme, to create a real effect of grandeur."

Marchal, Henri : Vers un ideal par l'art et la beauté (Towards an ideal by way of art and beauty—*France-Asie* 34, Jan. 1949 pp. 449-54) :

Reflexions on modern life in the spirit of Rabindranath Tagore who is quoted.

Pradosh Das Gupta : The Sculptor's problems in India (*Cultural Forum,* March 59, pp. 57-61) :

Considers the problems of Indian Sculpture to-day; it has lost its prestige and position as a major art; religious inspiration for culture dead. Sculptor's difficulties in regard to material, space

and time; concludes "the burden of responsibility for the maintenance of sculpture and the sculptor should be shifted to the collective patronage of the people."

Schllesinger, E.: Contemporary Art: Laxman Pai: (*Akashvani,* June 28, 1959, pp. 4 and 44):

An analysis of the elements of the art of Laxman Pai, a contemporary Indian painter who has settled in Paris. (See *Bulletin,* 1958, p. 173).

Srinivasan, Prof. R.: The Place of Art in Education (Music Festival 1955, Sri Shanmukhananda Fine Arts and Sangita Sabha, Madras—*Souvenir,* pp. 55-57):

A plea for balanced planning for all-round development of human faculties. Aesthetics is as essential as intellectual or physical education.

INDO-CHINA:

Groslier, Philippe Bernard: *Angkor. Hommes et pierres* (231 pp. B. Arthand, 1956. Rev. JRAS 1958, pp. 204-5):

"This book comprises some 137 plates, six in colour, together with maps and an account of the history, art and cvilization of the Khmers . . . . It aims at explaining the social organization and religious ideas that led to the building of the temples of Angkor."

Marchal, Henri: Le Symbolisme dans les Arts de l'Inde (Symbolism in the arts of India. Lecture delivered at Hanoi on 15 Dec. 1949. *France-Asie* 56, pp. 708-23):

Rapid survey of architecture, sculpture, painting, music and dance with illustrations from works of art in India and Indo-China. Appeal for more intellectual cooperation between Europe and Asia. 'One day the world uniting the ancient wisdom of Asia and the science of the West will produce a new era of peace and love, and move from the terrible age of Kali to the happy perfection of a Krita yuga'.

INDONESIA:

Stutterheim, W. F.: (1) *Influences of Indian Art* (London, 1925); (2) *Indian Influences in Old Balinese Art* (London, 1935).

ARTS AND CRAFTS

GENERAL :

Auboyer Jeannie : *La Vie Publique et Privée dans L' Inde Ancienne* (IIe Siècle av. J. C.—VIIIe siècle env.) (Fascicule VI. Les jeux et les jouets. pp. xi plus 51, 15 plates. Paris: Presses universitaires de France, 1955. Rev. JRAS, 1958 pp. 95-97) :

"This is the first to appear of ten volumes in which the *realia* of ancient India as depicted in Sculpture and Painting are to be classified, illustrated and discussed. . . The present volume discusses children's toys (rattles, toy carts and horses, tops, and hobby horses), sports (wrestling, ball games, and archery contests), games of chance, and swings".

Revival of Folk Arts (Issued by the Publication Division on behalf of the Ministry of Community Development, Govt. of India, Septr. 1958. Rev. in *Cultural Forum,* Decr. 1958, p. 113):

A small pamphlet with several pictures on the folk arts of India and indicating the directions for its revival and the particular regions of the Indian Union well-known for particular arts.

Kling, Georges : Notes aur les laques d'extreme Orient (Notes on lacquer ware of the Far-East—*France-Asie* 41, August 1949, pp. 25-35) :

Concludes : 'Anterior to the Christian era, the art of lacquer has followed the destiny of the country where it was practised. At first an art religious and imperial, it became, like the other arts, simple, robust, precious and complicated in passing by the great classic period of seventeenth century Japan'.

CULTURE

GENERAL :

Story, Francis : *Buddhism answers the Marxist Challenge* (Burma Buddhist World Mission, Rangoon, 1953—Rev. by Gabriel Monod-Herzen in *France-Asie* No. 91, December 1953, p. 116) :

Buddhist thought similar in method to modern scientific spirit. Communism exploits this, particularly the non-existence of the soul aspect of it. But there is nothing in common between the essentially spiritualist anti-material and highly moral philosophy

which ignores transient forms, advocates abandonment of pleasures, links itself with the doctrine of rebirths, and seeks the eternal peace of Nirvāṇa, and Communism with its materialist outlook, condemnation of all religions (Buddhism not excluded) as superstitions to be fought, and its personality cult; though communism has, like a religion, its own dogmas, its excommunication (abandoning the culpable to the rigors of the secular arm), its own hierarchy and centralized power.

Caillois, Roger: Western Contribution to Unity of East (*The Hindu*, 8-11-1958 after Unesco):

Draws contrasts between East and West and also points out complementary aspects. Western knowledge of East confined to its traditional and spiritual values rather than to present day realities. Easterners mostly ignorant of European history and Western traditions but know Western industrialism. Only specialists in the West know the East but everyone in the latter has experienced the effects of Western society. In the East civilizations very varied though not incompatible but in the West successive ways of life have finally merged into a kind of unity. The West is a source of unity for the East. "The fact remains that Arabic and Devanāgari writing and their derivatives and Chinese writing and the writings of so many other Asian countries, are not compatible systems which facilitate reciprocal translation, so that in the end the only system which insures communication between Cairo, Karachi, Teheran, Peking, Calcutta, Bombay, Tokyo and Jakarta is the twenty-four letter Latin alphabet of the West". No sharp contrast between East and West. "The deepest affinities are not to be found within either Eastern or Western world, but rather in thousands of more or less apparent bonds linking the two hemispheres". The Orient is to-day experiencing a quite new type of unity which stems not from a common difference but from elements these cultures have jointly borrowed from the West. "Modern oriental literature is not influenced by the masterpieces of ancient Asia but by contemporary American and European literature. The same is true of painting, music, architecture and the other arts". "A world literature has been created in which all cultural influences mingle". Concludes: "I doubt if there exists a more forceful image of mutual impregnation than that in which styles and values in both art and literature join hands, for better or for worse across the ages and the oceans to share their new inseparable destinies."

Duyvendak, Dr. J. Ph.: De plaats der Primitieven in de cultuur geschiedenis (The place of primitives in culture history—*TBG*, 77 (1937), pp. 488-507):

Substance of a lecture. Race not important in culture growth. We are just beginning to understand better the significance of occult phenomena which have so large a place in primitive cultures. The old evolutionary view that primitive is lower, and racial basis of culture variations rejected. Acculturation not so simple as is sometimes thought. Each culture is a compact whole and can assimilate only cognate features from other cultures; Dr. Rassers has shown, e.g., that from India Java took over mainly things which she recognized as her own elements in other forms—which is not to deny the enriching influence of Hindu culture which woke up dormant possibilities and made for further development. The basis of European culture totally different and the Eastern world (Indonesia) faces a culture crisis when a new technical culture is assailing it with unexampled force. A new organic growth may come about, but the present is unstable equilibrium.

Ehrenfels, (Dr.) U. R. Baron von: North-South Polarization, a study in the Typicality of Attitudes (*The Madras University Journal*, Centenary Number 1957, pp. 85-103):

This article is a study of the typicality in attitudes of Northerners to the Southerners within each one country and *vice versa*. Such attitudes are found as cultural determinants among peoples in various countries. Reputed authors also express in their writings popularly accepted values of judgements which no doubt are but expressions of "attitudes" of people whom the former know well. With reference to this problem of North-South differences we get much information from the works of John Gunther, Lin Yutang and Nehru, as the differences are seen in the U.S.A., China and India. North and South within a culture area are always two mutually dependent culture regions and so a tension between the two is observed.

In India, a number of matrilineal groups are seen in the South, and generally "maternal" trends prevail there whilst the North is the home of the patriarchal ideology.

Climatic conditions alone cannot account for the attitudes and characterisitcs of people in the North and the South. Neither from the standpoint of the poles nor from that of the distribution of mountains can we account for the cultural polarization of the

North and the South. Invasions and conquests also could not account for the typically repeated and worldwide diffusion of these cultural differences. Differences in racial elements as found in the North and the South of a geographical region also cannot be considered as the entire cause for the North-South cultural polarization.

Here is a force at work in the process of culture which can be compared with the polarization of male and female in the process of life.

Grison, Pierre et Jean-Louis : Deux aspects de l'ouvre de René Guénon (Two aspects of the work of Rene Guénon) *France-Asie,* No. 80, January 1953 pp. 1199-1228) :

I. The message of Asia : The last word of Western science and philosophy is the suicide of intelligence, probably a prelude to a monstrous cosmic suicide. The social aspect of western decadence seen in the revolt of Royalty against Papacy from which it derived all power, and this opened the way to usurpation of temporal power by the bourgeosie, then by the Śūdras. 'Democratic egalitarianism is only the consequence and the manifestation in the social order of intellectual anarchy. The Westerns today are truly, in all regards, men "without caste" as the Hindus put it, and even without family in the sense intended by the Chinese'. The West must shed its superior colonial attitude and learn from the East, meeting it on equal terms.

II. Towards a traditional Christianism (p. 1208). The Catholic Church can alone recreate now a spirituality rooted in tradition and comparable to that of the Middle Ages — centred on the invocation of the saving name of Jesus, allying to meditation after the manner of *yoga* breathing (practices), after an authentic Christian initiation in the traditional manner. This is the only way of saving civilization from voluntary drowning.

Grousset, René : Confluences Orient-Occident (Confluences, East-West). *France-Asie,* No. 100, Sep. 1954, pp. 1127-36) :

Text unpublished of the third lecture of Grousset delivered in Japan in his journey in 1949. Deals with similarities in thought and expression through the ages between East and West, Asia and Europe. Islam is left out as it is deemed a branch of Mediterranean thought. The Koran cannot be understood without the

Bible, and Arab philosophy is a chapter of that of Plato and Aristotle. Truly original Asia is Buddhism and everything connected with it — Brahminism, Confucianism, Taoism, Shinto. A rapid survey of the grand aesthetics shows a surprising concordance of religious sentiment and aesthetic sense in the great civilizations of the East and West, especially in the great conservatories of spirituality and art—India, China, Japan and France.

Kohn, Hans: The Interdependence of civilization (*Asia* No. 6, Sept. 1952, pp. 183-8):

Recognition of interdependence of civilization and willingness to be influenced by alien cultures on the part of the West responsible for its great advance. Isolationism weakened Islam and Eastern Christianity and the leadership went from them to the West about A.D. 1500. The trends in the history of countries like Germany and Russia who failed in their experiments with isolationist and self-sufficient culture confirms the necessity for cultural intercourses. This is inevitable and necessary in the modern age of scientific advancement which by its methods of communication, transport etc. have made the globe one world. Unesco's efforts are directed to sharpen the awareness of interdependence of civilization and direct the aspirations of all willing nations towards this goal.

Sarkar, S. S.: The study of Anthropology and its cultural Value (*QJMS*, Culture and Heritage Number, 1956, pp. 119-25):

Nirmal Kumar Bose in his book *Cultural Anthropology* (1929) defines culture as "the crystallized phase of men's life-activities". Kroeber and Kluckholn who brought the book to limelight have revealed that out of 164 definitions of Culture of which 157 belong to the period of 1920-50 the definition of Nirmal Kumar Bose occupies a high place. His views on the nature of Culture and the distinctive properties of culture have secured a place higher than the definition itself.

The concept of values in Social Anthropology is comparatively a recent one. The enthnocentric idea in Anthropology (the evolutionary hypothesis that the culture of the non-literate societies was cruder than the Euro-American culture and therefore in the evolutionary scale the former was lower and the latter higher) has now been found to be erroneous and many anthropo-

logists look upon the cultures of the so-called primitive and backward peoples from an altogether different point of view. The pioneers in this respect were Franz Boas and Ruth Benedict. They recognized each culture as legitimate expression of its potentialities. There is no absolute normality or abnormality of social behaviour. An abnormal is one deviating from its own cultural pattern. The modern trend in Anthropology of treating the various cultures as so many relative parallels invalidates the evolutionary approach. A value has to be attached to each culture. The evolutionary anthropologists with their enthnocentric concepts undertook to assist the so-called primitive peoples to achieve the goal of modern civilization but the present day anthropologists plead for a high degree of tolerance and respect for cultural differences. In India we have a number of aborginal tribes and backward classes whose welfare has been a problem to the various State Governments. The ethnocentric idea dominates the scene. Anthropology in India has long travelled along misdirected paths and urgent re-orientation is called for.

Siegfried, Andrè: Asie Nouvelle (New Asia) (*France-Asie,* No. 100 Sept. 1954, pp. 1137-8):

The new Asia may get its political freedom, and industrial advance (economic independence). But will the spirit of its outmoded culture change? A Descartes and Bacon were necessary for the Industrial Revolution to produce its full effects in the West. Will the adoption of Hegel through Marx produce similar advantages in the East? Not mere technology, but a spirit of method, qualities of order, civism and administration have helped the West. Also international exchange of ideas, goods, services. Iron curtains have no place. If the West has to learn a new lesson, the East has equal need to do so.

What is Culture? (*Cultural Forum,* Septr. 1958, pp. 3-13):

A symposium of four discussions: Mr. M. Mujeeb considers the concept of culture from the point of view of heredity, cultivation and communicability, shows its elusive nature and opines that it seems to have the quality of an accident that may or may not occur. It is and should be dynamic and founded on genuine and deep-rooted faith. Education by itself cannot create culture. Mr. Veda Prakasha conceives it as the quality to give precedence to the good of others over oneself, e.g. Vinoba Bhave. Mr. Chanchal

Sarkar thinks that an individual's culture lies in freedom from the tyranny of the conventional and inseparable from an inner life of quiet, very personal appreciation and enjoyment untroubled by the compulsions of being in the swim; assimilation vitally important for culture but assimilation impossible without native roots. Respect for other freedoms, human values irrespective of region or religion also marks of culture. "Culture in to-day's world implies an appreciation (even if dim) of the new dimensions that Science has brought to human thought and human life". Mr. B. C. Guha argues from the rapid scientific progress in the last 200-300 years that freedom of mind from bondage is essential for cultural growth, and that the relation between science and culture is intimate. But the spirit of man should keep pace with his intellect; otherwise he will miss the wisdom necessary for culture like the emancipation of the mind. Misuse of science is no argument for forgoing the manifold benefits of scientific advance.

INDIA:

Apte, V. M.: *Rig Veda Mantras in their ritual settings in the Gṛhya Sūtras* (Rs. 2·50 available from Chetana Ltd., 34, Rampart Row, Bombay—1):

An exposition of the spiritual significance of the Vedic mantras and a refutation of certain wrong interpretations.

Coomaraswamy, Ananda K: *The Rigveda as Land-Nama-Bok* (pp. 39 Rs. 2·87 available from Chetana Ltd., 34, Rampart Row, Bombay-1):

An essay on the Vedic mythology embodying an interpretation of the symbolism of the mantras of the Rigveda.

Herbert, Jean: *Spiritualité Hindu* (Hindu spirituality) (Albin Michel, Paris). Rev. by Jean Lacroix under the heading 'La clef de l'Inde'—the key to India—*France Asie* 33, Dec. 1948, pp. 417-9):

Quotations from living exponents of tradition showing that old texts cannot be fully comprehended without this aid. 'This work is without contradiction the document No. 1 for the study of India'. A good example of how to penetrate a foreign culture without criticising, explain it without deforming, and thus enrich oneself without renouncing himself. The synthesis of human patrimony the great and delicate problem of the time; this is a good contribution towards that end.

Himachal Pradesh (Pub. by the Publications Division, Ministry of Information and Broadcasting, Government of India, 1956, pp. 40, annas eight, 1sh., 15 cents):

Himachal lying in the lap of the great Himalayas. Brief information, the past and present of the State, the land and the people, its attraction to tourists and steps taken by the Indian Union to improve the economic condition of the State are given.

Hussain, Dr. Yusuf: *Glimpses of Mediaeval Indian Culture* (Asia Publishing House, Bombay, Rs. 7-14-0, Rev. in *The Hindu Magazine,* 12-5-57):

Lectures on Indo-Muslim culture delivered under the auspices of the Madras University in 1954. Present in five lectures almost all the significant features of the progress of social change and adjustment which was brought about in mediaeval India as a result of the impact of the Muslims on Indian life and thought.

Latif, Abdul (Ed.): *An outline of the cultural history of India* (The Institute of Indo-Middle East Cultural Studies, Hyderabad, pp. 364, Rs. 15/- Rev. in *Chetana,* Feb. 1959):

"The work divided into three parts dealing with three distinct phases of India's cultural development. The first part comprising seven articles deals with Aryan impact on the pre-Aryan culture of the land, the Vedic society, religion and philosophy, the rise of Jainism and Buddhism, and the various currents and cross-currents of the Hindu culture up to the advent of Islam. The second part comprising four articles is devoted to a study of the impact of Islam on the Indo-Aryan culture, the rise of a mixed language and literature in the mediaeval India as well as the flowering of Bhakti, the Sūfi and other reformist movements. The third part comprising four articles deals mainly with the influence of Western thought on Indian culture, the new religious trends in Hinduism and Islam as well as a cultural synthesis in the India that is India to-day".

Patwardhan, K.A.: *Upaniṣad and Modern Biology* (Popular Book Depot, Bombay, pp. 139, Rs. 4·50. Rev. in *Chetana,* Aug. 1959):

An original thesis about biological concepts in the Upaniṣads; describes *Rasa* of the Upaniṣads as protoplasm, *Prāṇa* as respiratory system, *Apāna* as digestive-cum-excretory system, *Vyāna* as

nervous system and *Udāna* as reproductory system, etc. "While treating the learned author's thesis with great respect and approbating his researches, we fear, he has acted more as an advocate than as a dispassionate researcher". "The work is the outcome of great erudition and a painstaking research and deserves the attention of Vedic scholars as well as advanced scientists".

Sankaranandaswami: *Rigvedic culture in the prehistoric Indus* (2 vols. with numerous line drawings, pp. 159 plus 140, Rs. 18/- available from Chetana Ltd., 34, Rampart Row, Bombay-1):

A thesis on the Rigvedic origin of the prehistoric Indus civilization interpreting the religious symbols found in the excavations of Mohenjo-Daro and showing the common origin of the Vedic and Tantric cults.

Sarma, D. S.: *The Father of the Nation* (B. G. Paul, Madras-1, pp. 603, Rs. 7-8-0):

The author explains how M. K. Gandhi represents by example and precept the best aspects of Hindu character as well as Indian culture.

Sikkim (Pub. by The Publications Division, Ministry of Information and Broadcasting, Government of India, 1956, pp. 48, annas 12, 1 sh. 6d., 25 cents):

An Indian protectorate in the north-east Himalayas. Rural development, irrigation and power, industry, transport and communications and social services of the state described.

Ehrenfels, (Dr.) U. R. Baron von: The Culturological approach to Non-Alignment (*The Indian Year Book of International Affairs,* Vol. 4 (1955), pp. 124-136):

India's non-alignment policy has been the theme for much speculative thinking. In this article an attempt has been made to understand this situation from the culturological standpoint. Culturology compares the similarities and differences between cultures and is different from sociology, which is concerned with institutions.

Non-alignment is an attitude different from neutrality. A policy of non-alignment favours social justice on the one hand and

industrialization through private enterprise on the other. Unless one is clear about what is 'Indian', or 'Indian tradition', it is not possible to comprehend typical Indian culture features which cannot be separated from the very nature of the Non-alignment concept.

The nature of non-alignment is clearly indicated as seen in the patrilineal and the matrilineal social systems existing side by side in India, and also as seen in the behaviour and functions of different castes towards one another in this country. Thus the author traces its source to the social organization of the peoples. It is the Indian attitude of mind that finds expression in non-alignment. The author feels that as India remained culturally an independent entity in the past, her political independence may be stable if she were to continue her policy of non-alignment that has its roots in India's culture configurations.

Herbert, Jean: Message de la Mythologie Hindoue (Message of Hindu mythology):

I. Introduction *France-Asie* 42, Sept. 1949, pp. 119-29. II. Le Mythe de Sharanyu Naration-ibid. 43, Oct. 1949, pp. 258-74. III. Same-Interpretation. Ibid. Nov. 1949, pp. 363-79. Substance of lectures delivered in Geneva under Marie Gretler formulation.

Herbert, Jean: Orientalisme, L'esoterisme du temple (*France-Asie* 48, Mar. 1950, pp. 901-5):

Review of two books of capital importance completed independently of each other, and so the more valuable for their conclusion: (1) Stella Kramrisch: *The Hindu Temple,* 2 vol. University of Calcutta (1946) and (2) R. A. Schwalla de Lubicz, *Le Temple dans l'home* (The Temple in Man), Le Caire, Schindler, 1949 on the temple of Luxor. Symbolism, philosophy of measures, the altar as image of the universe, the significant values in temple architecture are fully explained and illustrated splendidly. More discussion centres on the ideas of Kramrisch.

Herbert, Jean: Indianisme d'apres-guerre en Sorbonne. (Post-war Indianism in Sorbonne—*France-Asie* No. 55, pp. 675-84):

Detailed and appreciative yet critical review of three books viz: 1. *L' Inde Classique,* vol. i by Renou, Filliozat and Meile

(Payot 669, pages, 129 figures and map. Paris 1949); 2. *Sanskrit et Culture,* (apport de l'Inde a la civilization humaine (contribution of India to human civilization) by M. Louis Renou, (Payot, Paris, 1950, pages 189) and 3. *La doctrine classique de la medicine indienne* (Geuthner, Paris, 1950, pp. 230). Lays down eleven rules to be followed by western savants in future research on Indian subjects, viz. renounce superiority complex; Indian studies not merely philological but as important culturally as those of any other country; view things in Indian perspective and not force them into occidental categories of Greco-Roman origin; subordinate linguistics to examination of thought in the texts; not to attach too much importance to problems of filiation, chronology etc. than Indian tradition does; not to assume *a priori* that Puranic chronology is less suited to Indian culture than the modern western conceptions; admit *a priori* that Indians are better fitted to interpret their culture than foreigners from a different culture; interpret the most ancient texts in the light of modern ones; accept in principle that men, groups and schools who have left valuable messages may, in passages we do not comprehend at once, have something important to say tho' the texts look absurd on first view; renounce the consequence of our notion of progress which treats all things as more and more primitive as we go back in time.

Patronage for Culture (*Cultural Forum,* Dec. 1958, pp. 3-8):

A symposium presenting two views: Lakshmi Menon holds that cultural development becomes stale when subsidized. State aid to literature ruins it. In regard to Theatre, however, some State aid in the form of amenities like construction and maintenance of free theatres for private theatre groups, Transport and Radio service etc. healthy and desirable; is against *Laissez-faire* policy in cultural arts. Mr. Spratt, holding that emotional tensions create artistic expression, desires loneliness, adversity, tension and tragedy for Indian art; deprecates Government patronage as it gives prestige to mediocrity and imposes sterility on genuine talent; concedes only *ad hoc* and infrequent State honours to respect the feelings of admirers of artists; no case whatever for Government patronage to musicians, dancers or sculptors; neither direct nor indirect State patronage commendable for writers. Concludes "With minor qualifications, the verdict is against Government patronage, direct or indirect".

INDO-CHINA:

Cambodge—Numero Special Consacré du, (Special number on Cambodia *France-Asie* 27-38, Spring 1949, pp. 807-1037. Illustrated):

I. Presentation 807, II. Arts 813, III. Ethnographie 833, IV. Religion 881, V. Langue et Litterature 901, VI. Texts 931, VII. Folklore 975, VIII. Bibliographie 1033.

Cung-giu-Nguyen: La Tet Vietnam (The Vietnam festival—*France-Asie* 35, Feb. 1949, pp. 587-93):

'Here then is another Tet where the devil of anguish mingles with the appetite for happiness'. Reflexions on the civil war and its social effects.

Doan-Quan-Tan: L'evolution de la civilisation Vietnamienne et le problème franco-vietnamien. (The evolution of Vietnamian civilization and the Franco-Vietnamian problem—*France-Asie* 39, June 1949, pp. 1039-53):

Text of a lecture at the Alliance Française d'Indo-Chine in Saigon on 16th April, 1949.

Lebrun, Georges: Croyances et Religions au Viet-nam—*France-Asie* 34, Jan. 1949, pp. 371-81):

Brief description of social classes, religious sects, etc. current in modern Vietnam.

Nguyen-Van-Vinh: Jour de l'An Vietnamien (The day of the Vietnamian year—*France-Asie,* 81. February 1953, pp. 68-79):

Chinese and Vietnamians do not follow the Gregorian calendar but a lunar calender of their own. This is justified on grounds of tradition and the seasons.

Nhouy, Thao: Cours d'amour et Poesie au Laos (Courts of love and poesy in Laos—*France-Asie,* 34, Jan. 1949, pp. 491-94):

A brief account with citations of poetry of the traditional freedom of youth in Laos in love-making.

INDONESIA:

Ponder, H. W.: *Java Pageant*—(A description of one of the world's richest, most beautiful, yet little known islands of the

world. London 1934, pp. 305. 18/- Rev. in *TBG*. 75 (1935), p. 74):

The content of the whole book is best described perhaps by the title of ch. 26: Some matters of no importance.

Vries, Dr. L. De: Over het gebruik Van eenige Arabische woordenen uitdrukkingen in het Atjehsch—(On the use of some Arabic words and expressions in the Atjeh language—*TBG*. 73 (1933), pp. 529-38):

The Atjehs being pious and faithful have taken to thinking along lines of the Arabic tradition. This is illustrated by examples.

S. E. ASIA:

Nag, Kālidās: *Discovery of Asia* (Pub. by the Institute of African Relations, Calcutta-29, Rs. 30/-. Rev. *The Sunday Standard*, 30-11-'58):

Divided into five parts this 800 page book traces the histories, political, social and cultural of all nations in Asia, Africa, Australia and S. E. Asia and the impact of the culture of one people upon that of another. Besides notes on the history of the nations has copious information on the various cultural associations, museums, archaeological studies and discoveries of those countries.

Rencontres internationales de Geneva 1956—Tradition et Innovation: la querelle des anciens et des modernes dans le monde actuel. L'humanite, en devenant adulte, doit-elle se libérer de la tutelle de son propre passé? Les Conferences de mM. Daniel-Rops, Victor Martin, Jean Mayet and others. Eleven Vols. each Fr. 25 (sewn), Fr. 35 (luxe), all together Fr. 245 and 345, Editions de La Baconnière, Neuchatel, Suisse:

International meetings at Geneva 1956—Tradition and Innovation; the quarrel between the ancients and moderns in the present world. Should humanity in attaining adulthood free itself from the tutelage of its own past? Discourses by several authors. partly named above.

Wales, H. G. Quaritch: *The Making of Greater India*, a study in South-East Asian culture change. (London, Bernard Quaritch, 1951, pp. 209, price 25/-):

Working hypothesis suggested, p. 83: Indian (and secondary) influences moulded by a local genius in which the constant features

are older Megalithic, Egyptian (?), Younger Megalithic Dongsonian, and Han, produce the Indo-Javanese cultural tradition. Indian (and secondary) influences moulded by a local genius in which the constant features are Younger Megalithic, Dongsonian and Han produce the Cham cultural evolution. Indian (and secondary) influences moulded by a local genius in which the constant feature is the older Megalithic, produce the Khmer cultural evolution 'The genius of pre-Indian civilizations has been responsible for moulding the Indianized civilization that they ultimately replaced (sic)'.

DANCE

CEYLON :

Noeyal, Pieris: Classical Dances of Ceylon. (*Sangeet Natak Akademi Bulletin* 8, April, 1958, pp. 17-19):

Gives a brief history of the present position of Kandyan dance style as practised by Nittawala School of National Dancing, Nittawala, Kandy, Ceylon.

INDIA :

Ghose, Santidev: Dance Tradition in Bengal (*The Illustrated Weekly of India,* July 12, 1959, pp. 30-31):

Old forms of music-dramas that were performed during *Yātrā* have disappeared and hence no ancient tradition of classical dance in Bengal. What is seen to-day is the court dance introduced by Muslim kings. The marked division between urban and rural societies during the British regime and the impact of West led to a changed attitude towards styles like those of the Baijis, Khemtawalis and dances like *Jhumis, Daśāvatār,* the *Gambhira,* the *Dhup,* the *Śloka,* the *Raibishey,* the *Choou.* Rabindranath Tagore and Uday Shankar have done much for the revival of the folk dances. Guru Saday Dutt, an I.C.S. officer, also worked for the revival of the folk dances.

Khokar Mohan: The 'Kalis of Kerala' (*Sangeet Nāṭak Akademi Bulletin* 10, Octr., 1958, pp. 28-35):

Apart from *Kathakali,* there are about twenty other *kalis* (play in the form of dance) in Kerala forming part and parcel of the common people there. Some are folk or community dances; others have a socio-religious purport and still others are ritualistic

dances. Folk dances like *Kōlkali, Vaṭṭakali, Chuvattukali, Kaikoṭṭikali, Tiruvādirkali,* marital dances like *Velakali, Pulayarkali, Pitichukali, Parishathalamkali,* socio-religious dances like *Śastrakali* (also known as *Yātrakali*), the *Sanghakali, Swastikali, Ezhamattukali,* cruder forms of dance-dramas akin to *Kathakali* like *Paraiyankali* and *Porattukali,* ritualistic dances like *Thattinmelkali, Kaniyarkali, Panankali* are described.

Khokar Mohan: The Kuṟavañji Ballet (*The Illustrated Weekly,* July 5, 1959):

Like *Bharata Nāṭyam* the Kuṟavañji ballet a feature of temple celebrations; the tradition 250 years old; is of high literary and artistic merit; stock theme the fruition of the love of a girl for a hero; the *kuṟatti* (gypsy woman), an essential character in these plays; the important *Kuṟavañjis* are in Tamil except one in Marathi, *Devendra Kuṟavañji* of Rājā Serfoji II. Śrīmatis Rukmaṇi Devī and Mṛnalini Sarabhai have laboured much to revive this dying art. "The Kuṟavañji ballets constitute an important facet of the resplendent gem that is Indian dance and with enough support will readily gain popularity with the people"

Krishnarao, U. S.: Dance, Dancers and Dance critics of to-day (*QJMS,* Culture and Heritage Number 1956, pp. 127-145):

Modern influences have invaded classical dance less than the other arts. Only superficial changes are coming into classical dance. Mythological themes continue though some attempts are in evidence to introduce ballets on modern themes.

The demand for dance has become great during the last ten to fifteen years. This revivalism is however faced with many dangers. Dilettantes in this art should be guarded against. The present-day dance consciousness is a great step forward towards the progress of this art in India.

Pattanaik, Dhirendranath: The Chhow Dance of Mayurbhanj (*The Illustrated Weekly of India,* 9-8-'59, pp. 28-29):

Its evolution, religious nature and traditional "grammar" detailed; concludes that with the merger of the State with the Indian union scant encouragement to the art is shown and that it needs encouragement for revival.

Radhakrishnan, J.: Masks of Indonesia (*Illustrated Weekly of India,* June 14, 1959):

The wide variety of masks used in masked dance of Indonesia which deals with incidents from local legends and reflects animistic beliefs—Hindu-Javanese folk drama, the classical *Javanese Wayang orang,* the *Barong dance,* the *Topeng* dance with illustrations.

DRAMA:

Karanth, K. S.: Yakshagāna, a musical Dance-drama (*Sangeet Natak Akademi Bulletin,* 10, Octr. 1958, pp. 13-20).

Traces the history and evolution of this type of dance-drama also known as *Bayalāṭa* in South and North Kanara; the major composers in the art; its early patrons; extant palm-leaf manuscript literature on it; its literary composition; the male costumes used; the dance; the decor and the extant troupes; holds that in the preservation of the art much lumber in these plays could be discarded, wrong patronage should be avoided and financial assistance should be given only discriminately.

Khokar Mohan: The Dance-dramas of Melatur, (*The Illustrated Weekly of India,* June 14, 1959):

The origin and history of this traditional dance-art of Andhra country, its exponents up to the present day and a description of the current annual Bhāgavatamela programme at Melatur with illustrations.

ETHNOLOGY

INDO-CHINA:

Da Ma Bo: Les populations Montagnardes du Sud Indochinois (The Hill Tribes of South Indo-China) special number of *France-Asie,* 49-50, April-May 1950, pp. 931-1208:

Dam Bo is how the author is known among the people in whose midst he has lived for years and whom he describes here with great sympathy and understanding. Contents are: Presentation by René de Berval 931; Advertisement 936; Prelim. 939; I. Aspects of Pemsien (peoples of S. Indo-Chinese mountains) and their history 943; II. The tribes, their dialects, and appearance 961; III. Techniques and ritual 1007; IV. Aperçus of Traditional Thera-

peutics 1029; V. The simple means of aesthetic expression 1041; VI. Organized life; Family and Society 1063; VII. Symbolism of law; rigour and poesy 1099; VIII. Primacy of the spiritual; religion 1128; IX. Evening at home and a glance at the world 1183; X. Appendix: The soul and dreams 1189; XI. Bibliography 1204-8.

Dournes, Jacques: Nri: (*France-Asie* No. 60; May 1951, pp. 1232-41):

Extract from a book by author: *Nri*, Recueil des Coutmes Sre du Haut-Donnai, traduites, recueillies et annotées—(Collection of customs of the Sre of the upper Donnai, collected, translated and annotated) to appear in the subscription series of France-Asie. Oral and traditionary law of the Sre and Maa collected though not exhaustively; titles include punishments, responsibility, evidence, proof, contract, offences against the chiefs, marriages, adultery, and abortion. Text and translation under some of these heads given, others being merely commented on.

INDONESIA:

Moelia, T. G. S. *Het Primitieve denken in de moderne wetenschap* (Dissertation Leiden 1933.) J. B. Wolters uitgevers—Mij, Groningen, Den Haag, Batavia. Rev. TBG. 74 (1934), p. 178-87 by Dr. K. A. H. Hidding:

Discusses modern theories of different schools on the nature of primitive thought, tracing the growth of causality idea from the primitive magic-mystical state. Many digressions, and very wide ground taken. No clear conclusions, and sometimes hypercritical of modern theories. But interesting as the work of an Indonesian trained in Western methods. Compels the reader to reflect on questions of great interest.

Fischer, Dr. H. Th.: Het asymmetrisch cross-cousin-huwelijk in Nederlandsch Indie (TBG. 76 (1936), pp. 359-72. (Asymmetrical cross-cousin marriage in Netherlands, India):

A critique of Loeb's articles (1) Die Soziale Organisation Indonesiens and Oceaniens, Anthropos 28 (1933) and (2) Patrilineal and Matrilineal organization in Sumatra, Amer. Anthrop. N-S. 35 (1933), 36 (1934). The conclusion is that there was no symmetrical cross-cousin marriage stretching regularly from India proper to Polynesia as Loeb thought from which asymmetric cross-cousin marriage developed in Indonesia, but the latter is an inde-

pendent phenomenon found also in continental Asia and N. and N. W. Australia.

Neumannd, J. H.: Aanteekeningen over de Karo-Bataks (TBG. 79 (1939), pp. 529-77):

Notes on the Karo-Bataks. The section headings are: (1) The Sun 529-30; (2) On the thunderstorm 530-5; (3) Burial usages among the Karo-Bataks 535-47, (4) Betrothal and marriage, 547-71.

Tichelman, G. L.: Beschrijving Van heiden-Bataksch begrafenis-ceremonial in Simaloengoen (Sumatra's Oost kust):

Description of the burial ceremonial among the Heathen Bataks in Simaloangoen (Sumatra's East Coast), illus. *TBG.* 76 (1936), pp. 321-7.

Tichelman, G. L.: Toenggal panaloean, de Bataksche tooverstaf (The Batak Magic Wand—TBG. 77 (1937), pp. 611-34, ill.):

Great measure of sobriety in stories of the magic wand (past). Their general purport is alike with regard to incest and punishment for it. The primitive causality belief saw a relation between a particular sin and the punishment that followed; the breach of a custom invoked divine judgment.

Wasterval, J. A. Zwangerschap, geboorte, kindermoord, en huwelijk by de Papoeas in en om de Tanah-Merah Bai (Pregnancy, birth, infanticide, and marriage among the Papoeas in and around the Tanah-Merah Bay—*TBG.* 58 (1919), pp. 213-24):

The author, Civil Commandant at Hollandia in New Guinea, bases his observations on personal knowledge. The remarks take the form of forty questions and answers.

LITERATURE

GENERAL:

Martinie, Dr. J.: Les origines du Pāli (The origins of Pāli, *France-Asie* 41, Aug. 1949, pp. 6-13):

Buddhism developed in an Aryan non-brahmanic milieu and among half-Aryan half-autochtonous tribes; the dialect Pāli was born here. Canonical Pāli texts more ancient than non-canonical;

attempt to keep to the archaic idiom spoken by the Buddha removed Pāli farther and farther from spoken Māgadhi; but it was venerated as the language the Buddha spoke.

INDIA :

Barua, Birinchi Kumar : *Modern Assamese Literature* (Lawyer's Bookstall, Gauhati, Assam, pp. 101, 1957, Rs. 4/-. Rev. *The Indian P. E. N.*, Octr. 1958, pp. 355-6) :

Presents in six chapters the forces and personalities that have shaped modern Assamese literature from the beginning of the 19th century to the present day. The contribution of the missionaries to the development of Assamese language and literature discussed; patriotism and social reform were the principal *motifs* in poetry; in drama the historical group of plays larger and more popular; in the novel and the short story Assamese literature did not make much headway till the last decade; children's literature and journalism discussed in the last chapter on literary criticism. Śrī Humayun Kabir has contributed a foreword to the book.

Prema S.: *Bhārati in English verse* (Higginbothams Private Ltd., Madras-, 110 pp., 1958, Rs. 2/-, Rev. *The Indian P. E. N.*, Octr., 1958, p. 354) :

Gives a free English rendering of 41 representative pieces from the poetic works of Subrahmania Bhārati, the well-known patriotic Tamil poet of the century, with an introduction to Bhārati and his works.

INDONESIA :

Subandrio, Hurustiati : La Poesie Indonesienne (Indonesian Poesy) *France-Asie* No. 57 (1951) 897-901) :

Bahasa Indonesia different from thiow-Malay; a creation of XX century with structure and grammar still imperfect, but this makes it supple and capable of easily assimilating new and foreign cultural influences. A youth congress at Batavia in 1928 resolved that an Indonesian had only one country Indonesia, one nationality and one language Indonesian. This language adapted to modern structure of Indonesian society and uses European alphabet; a national press has contributed to its development. Political assemblies prefer this idiom to local dialects like Javanese, Sundanese, Maduran, or Minangkabau. Much progress during Japanese

occupation when this replaced Dutch in civil service, schools and colleges. Initial difficulties especially in technical and scientific domain overcome in two or three years. Current Indonesian literature is new in its form and basis; Western influence strong; in all cultural plans there is an attempt to get free of old Malayan literary forms like *pantun, gurindan, seloka,* etc., (of Indo-Javanese culture). Foundation of *Pujangga Bahru* (the New Scientist) a periodical about 15 years before by a group of intellectuals. Sutan Takadir Alisyahbana, one of the leaders, declared that his group stood for the creation of a new and unified Indonesian culture. Influence of contemporary Dutch poetry and of Rabindranath Tagore. Many young poets, best known being Chairil Anwar aged 26. Examples of poems in French translation.

MEDICINE

CHINA:

Martinie, Dr. Jean: La Medicine Chinoise (Chinese Medicine) *France-Asie* 35, February 1949, pp. 549-69):

I. The Chinese mentality 549, some fundamental notions 531, tables of correspondence 554. II. Medicine and medicaments. The bases of Chinese medicine 555, Chinese pulse 558, the ki 560, classification of Chinese medicaments 561, III. Acupuncture 562, mode of action of acupuncture 563, theoretic bases of acupuncture 564, maladies which call for acupuncture 566, action of acupuncture 566, some current affections and their treatment 567, treatment of sciatica 567, of nightmares, of stomach troubles, conclusions 568.

INDIA:

Bhattacharya, B.: *Gem Therapy* (Available at K. L. Mukhopadhyay, 6/1-A, Bancaram Arkur Lane, Calcutta-12, Price Rs. 5/-, Rev. *The Hindu Weekly Magazine,* 31-8-59):

Seeks to explain that diseases of the human body can be cured with judicious employment of gems; points out support from Ayurveda and astrology.

Sen, Hem Chandra, M. D.: *Original Researches in the Treatment of Tropical Diseases with indigenous drugs,* etc. (Pub. by M. Sen at 9/1/A, Roy Bagan Street, Calcutta):

A collection of articles contributed by Hem Chandra Sen, Physician to the Campbell Hospital, Calcutta, to The Indian Medical

Record. Thereaupeutic notes and clinical reports of cases which Hem Chandra Sen treated with indigenous drugs are given with a plea for consideration and acceptance by Western Medical Science. To cite a few instances: Cobra venom of several varieties, which the author says has been used by the Hindu sages from very ancient times, is shown to be effective in cases where the liver shows a tendency to cirrhosis, in malarial fevers. Likewise there is a thesis on Semicarpus Anacardium (The Dhobee's nut) whose therapeutic value in scaly skin diseases, leucoderma, neurotic cardiac troubles is proved with clinical reports. "Many wrong translations of oriental medical literature", observes the authority "have retarded the investigating spirit of the Western scientists".

INDO-CHINA :

Hoang-Mong-Luong, Medicin principal des Hopitaux du Viet-Nam: Les Rise de pouls en Medicine Sino-Vietnamienne (The taking of pulse in Sino-Vietnamian medicine). *France-Asie* No. 53, pp. 317-30 communicated to 4th International Congress of acupuncture (Paris, May 1950):

Notes on pulse reading and interpretation prepared with the aid of three Vietnamian doctors of the traditional school. Sections include : Vital forces, classification of organs, pulse situations and ranges, technique of pulse reading, different aspects of pulse, pulse in normal state (diagrams), conclusion. Bibliography.

MUSIC

INDIA :

Svararekhat Bargit, Vol. I (A Scientific Study of the Vaiṣṇava Music of Assam. Distributors : Messrs. Lawyer's Bookstall, Pan Bazar, Gauhati, Rs. 3-50. Rev. *Sangeet Nāṭak Akademi Bulletin* 10, Octr. 1958, pp. 38-42):

Report of the Bargit Research (Preliminary) Committee appointed by the Assam Sangīt Nāṭak Academy whose scheme to collect and analyse authentic specimens of 'rāgas' as practised by the Vaishṇava singers of Assam and to standardize this music in order to find out its relation with the classical music of northern and southern India; has been sponsored by the Sangeet Nāṭak Akademi, New Delhi.

Edited by Dr. Maheswar Neog, Secretary of the Bargit Research (Preliminary) Committee and Assam Government's

nominee on the General Council of the Sangeet Nāṭak Akademi, this is the first publication of the State Academy. It is in four parts: (1) general report on the Vaishnava Music of Assam by Dr. Neog, (2) report on the musical properties of that class of music in its variety known as Bargits (literally great songs) prepared by two research workers under the committee, Shri B. K. Phukan, B.Mus., and Shri P. Das, (3) notations of six Bargits specially selected for the purpose as performed by three traditional singers from three different regions of Assam, the notations being recorded by the two research workers, and (4) notations of five out of the six songs taken by Śrī Mitradev Mahanta and Śrī Chakradhar Mahanta.

Poduval, R. Vasudeva : *The Music of Kerala and other Essays* (Secretary, Labour Welfare, Gemini Studios, Madras, Re. 1-8-0):

Reproductions of author's contributions to the souvenirs of the Music Academy, the Indian Fine Arts Society of Madras and summaries of his broadcast talks in Malayalam on the A.I.R., Madras. Topics are: The Music of Kerala; The Music of Travancore; The Dance Music of Kerala; Famous Composers of Padams in Kerala; The Folk Music of Kerala; Royal Patrons of Carnatic Music; Kerala's contribution to music; Music and the Muslim Court of India; The Imperial City of Music.

Balasubramaniam, G. N.: The Kṛti, its contribution to modern music (*Indian Listener*, Oct. 20, 1957, pp. 8 and 12):

The beginnings of the modern Kṛti to be found about the 12th century A.D. in Jayadeva's "Gīta Govinda". The South Indian Trinity (Tyāgarāja, Śyāma Śāstri and Muthuswāmi Dikṣitar) took to the Kṛti form of musical composition. The Dhrupad in the North of India is the counterpart of the Kṛti. The Dhrupad, a great classical music form, has of late lost ground and diminished in its appeal to the public and also the musicians. Pleads for its regaining the ground lost and being placed on a status equal to the Kṛti of the South India.

Karanth, K.S.: Yakshagāna Seminar (*Sangeet Natak Akadami Bulletin* 10, Oct. 1958, pp. 1-8):

A brief report of a seminar on Yakshagāna (a dance-drama art) prevailing in the Malnad area of Karnāṭaka held at Brahmavar

(South Kanara) from Sept. 27 to 30, 1958 with the object of formulating a scheme for the revival and preservation of the best in traditions of *Yakshagāna*.

Śeṣaṇṇa of the Vīna (*Akashvani*, formerly the *Indian Listener*, Feb. 23rd, 1958):

English rendering of some extracts on Viṇa Śeṣaṇṇa (1852-1928) from *Nā Kaṇḍa Kalāvidaru*, a Kannaḍa book by Vidwan Vasudevācārya of Mysore, one of the greatest living authorities of traditional Carnatic music. Shows the rigorous training Vīṇa Śeṣaṇṇa underwent in mastering music, and recounts a great incident in his life when he won a diamond ring in a high level contest at Tanjore among a galaxy of foremost traditional Carnatic musicians. A great genius who had also mastered the Violin, Piano and Svarabat.

INDONESIA:

Verspoor, Dolf: Notes sur La musique Javanaise (Notes on Javanese music) illus. *France-Asie* 43, Oct. 1949, pp. 295-301):

The instruments and principles of the Gamelan described and explained. 'All music speaks the common language of all men' and shows that diverse civilizations are the diverse forms taken by the human spirit.

PHILIPPINES:

Madrid, Samonte Esther: The Structure of Philippine Music (*The Diliman Review*, Oct. 1954, pp. 373-383, University of the Philippines, Quezon City):

Philippine folk music showing a marked diversity is built on melody rather than on the European basis of harmony. Salient features of folk music with reference to different types like the Igorot *balognimas* (songs of martial character), the *daeng* (religious ceremonial songs) the *na-way* (sung at the close of mourning for the dead, the *diwas* (sung at night by the friends of a sick man), the Igorot songs of spiritual guides, the *ayoweng* (evening song), *pagpag*, accompanying the pounding of rice at weddings, discussed. Concludes: "Philippine music is undoubtedly of inestimable value to the Filipino and foreign musicians and musicologists alike. A more careful study of it is almost imperative if

we want to reveal its definite scheme of construction which might be representative of the Philippines alone".

PAINTING

INDIA:

The Faber Gallery of Oriental Art: *Painting of the Deccan (XVI—XVII Century)* and *Central Indian Paintings* (Faber and Faber Ltd., 15 sh. each net. Rev. *The Sunday Standard,* 7-9-58):

Douglas Barrett introduces the art study of the Deccan in the 16th and 17th centuries with 10 coloured plates to illustrate the the flowering of Islamic painting in the Deccan as contemporary with northern art inspired by the reign of Akbar. The work on Cenral Indian Painting introduced by W. G. Archer, shows the importance of Central Indian Painting, Malwa in particular, in the development of Indian art.

Bartholomew. R. L.: Modern Indian Painting and its Dilemmas (*Cultural Forum,* Septr. 1958, pp. 53-65):

The dilemmas for the modern Indian painters are: its technique, inspiration and 'tradition' *are* in the West; open to criticism as being too archaic or too futuristic or exploiting tradition self-consciously or taking the line of least resistance by recourse to a convenient "middle-path". While in sensibility they cannot belong to the 18th century or to 400 to 600 A.D.—"Sensibility is the total product of the age"—how can they be expected to paint sylvan scenes of Krishnà and the Gopis when "in Parliament, in court, in hospitals and to a great extent in India homes, people are making use of the conveniences and systems of the West" and when the old motifs of "kings, courtiers, courtesans, artistes of the royal retinue, the religiosity and the romanticism of the harem scenes, the nymphs of the wood, the shepherds piping songs for ever new, the whole 'Grecian urn atmosphere'" have been replaced by "images of the Insurance Man, the Incometax official, the khaki-clad Postman, the prosaic sepoy, the bush-shirted Elevator Man, the Burra Sahib and the Society woman". The difficulties of the Indian painter are that he has been working in the midst of an antagonistic public: no patronage from the Indian sector and foreign patronages unfortunately for an Indianism not authentic; their own sensibilities and education at conflict with the external world; with developing art criticism Indian painters are

becoming conscious of the need for an objective assessment of their work and collectively realize the need for a national idiom. The significant painters of the last decade have entered into a new phase. Witness the later productions of Satish Gurjal, Kanwal Krishna, Bīren De, Krishen Khanna, Mohan Samant, Gade, K. S. Kulkarni. "Indian painters, by and large, stand between figurative expressionism and extreme or non-figurative expressionism". In the selection and treatment of the themes the old romanticism, however, persists, though the drawing, environment and colour have changed. Obstacles and handicaps in the way of progress of Indian painting recounted and remedies therefor suggested.

PAKISTAN :

Jalal Uddin Ahmed. *Contemporary Painters of Pakistan*: (Pub. by the Pakistan Cooperative Book Society, Karachi, Rs. 10/- Rev. *The Hindu Weekly Magazine,* 23-11-58):

With 97 well-printed plates and commentaries thereon from Mohenjo-daro to the present time, the book helps to see the current state of Pākistani art, "a jump from the traditional mode of elder artists to the abstract art of the younger painter".

PHILOSOPHY

GENERAL :

Dournes, Jacques: Etudés Moïs (Studies on Savages) L'Ame et les songs, Etudé pour sewir a'la philosophie des primitifs—(The soul and the thoughts. Study in the philosophy of the primitives). *France-Asie,* 39, June 1949, pp. 1107-23):

The soul 1108, the thoughts 1109, the diverse images of the soul 1113, Images of fruits, of animals 1115, the image and the sign 1116, the rôle of images 1118, aspects of the night 1119, Appendix—a legend illustrating some points of the study 1122.

INDIA :

Pandit, M. P.: *Lights on Tantra* (Ganesh and Co., Madras Private Ltd., Madras, pp. 71, Rs. 3/- Rev. *Chetana,* April 1958):

Origin and development emphasizing practical aspects of Tantric esotericism as sādhana expounded in the light of the thought of Śrī Aurobindo.

Radhakrishnan, S. and Moore Charles, A.: *A source book in Indian Philosophy* (Oxford University Press, London, pp. 684, Rs. 21. Rev. in *Chetana,* Aug. 1957):

The first of a projected series of source books, it covers in five parts Indian philosophical thought extending over a period of 5000 years from ancient Vedas to contemporary writings.

Ranganathanandaswami: *Eternal values for a changing Society* (pp. 244, Advaitashrama, Calcutta, Rs. 3/- Rev. in *Chetana,* May 1959):

"A re-statement of the eternal values defined in the Vedas, Upaniṣads, Bhagavadgītā and other Hindu scriptures as applied to modern changing society".

RELIGION

GENERAL:

Dermenghem, Emile: Une nouvelle Traduction du-Coran (A New translation of the Coran) *France-Asie* 41, Aug. 1949, pp. 83-5):

Rev. of *Le-Coran,* traduction selon un essai de reclassement des *sourates,* par Regis Blachère, professeur a l'Ecole Nationales des Langues Orientals (translation according to an attempt to reclassify the surahs): and *Islam d'hier et d' aujourdhui* (Islam yesterday and today) (G.P. Maisonneuve edit. Paris). vol i. Introduction which expounds with knowledge and elegance in a magisterial way the constitution of the Vulgate, the state of writing in the sixth century, the establishment of the official text by Othman & Hajjaj etc. Vols. II & III are translations of surahs of Mecca and Medina. The last (IV) volume will comprise commentary, notes and excurses. A magnificent publication which does honour to author, publisher and French Islamology.

Germanus (Dr. Jukius): *Modern Movements in Islam* 1932) (Viśvabhārati Series, Śāntiniketan), Rs. 3/-.

The monograph makes a rapid survey of new movements in the Islamic world, and deals with the cultural, social, religious and political forces at work in Turkey, Arabia and Iran.

Gobron, Babriel: *Histoire du Caodaisme* (Dervy, Paris). Rev. by Pham van ky in *France-Asie* 33 Dec. 1948, pp. 422-4):

Rather critical of the pretended 'new religion of Eurasia' and its exponent and the book which is said to lack method and suffer from insufficient or inoperative documentation.

Spiegelberg, Frederic: *Living Religions of the World* (Orient Longmans, Madras-2, pp. 477 35 sh. Rev. *The Hindu Weekly Magazine*, 21-12-58):

"A faith is valid for those who believe in it. It is holy to them and therefore should be respected by us... To see a system from the outside is by no means to experience it from within, and the gap between learning and experience must not be lost sight of. It is not the object of study of comparative religion to demolish the underbrush of any faith for the underbrush is essential to the balance of life within the forest. But it is its object to discover a kinship among the community of trees". With this approach the author gives a dispassionate and objective treatment of 17 religions of the modern world. Each system is unfolded in its historical setting and its doctrines faithfully described.

Bouddhisme et Christianisme: Buddhism and Christianity (*France-Asie* 51, June 1950, pp. 46-88):

(1) Migot, Dr. André: Bouddhisme et Civilisation Occidentale: Conflict ou entente? (Buddhism and Western civilization, conflict or accord?). 47-65. Stresses the rational basis apart from revelation of Buddhist thought and its ethical nature. Plea for mutual understanding: West accepting tolerance, non-violence, and love of peace and spiritual life; East acquiring discipline and efficiency in work, and methodical organization of practical charity and social work. (2) Parrel, Fernand: Bouddhisme et position chretienne (Buddhism and the Christian position) 66-76. (3) Migot, Dr. André: Note dialectique en maniere d'epilogue (a dialectic note in the form of an epilogue) 77-88.

David-Neel, Alexandra: Quelques mots aur la Shaktisme. (Some words on Saktism). *France-Asie,* 42. Sept. 1949, pp. 138-47):

A brief aperçu of Śāktism especially of Vāmācāra concluding with the avowal that the real secrets of the Kāli cult could not be

got at without much patience and a long sojourn in India, Nepal and also Tibet.

Schārer, H.: Das Menschenopfer bei den Katinganern (*TBG.* 78 (1938), pp. 536ff. Supplement *TBG.* 79 (1939), pp. 274-275):

The slave who was sacrificed, now an animal, represented the whole village and the social-religious ceremony ensured it the freedom from ills, and prosperity and long life to its members.

Vinh-Loc: L e'nergie atomique et le Bouddhisme. (Atomic energy and Buddhism) *France-Asie,* 43, Oct. 1949, pp. 250-4:

Buddhist theologians knew the power of the atom in the law of *pratītya samutpāda,* unanimously described the movements with the atoms as whirling, and refrained from going further in their research as they considered it endless. Modern science supported by experiments confirms the intuitions of the disciples of Buddha. Moral implications indicated.

INDIA:

David-Neel, Alexandra: Au coeur des himalayas (In the Heart of the Himalayas):

I. Sur les traces du Bouddha (In the footsteps of the Buddha) *France-Asie* 39, June 1949 pp. 1078-87.

II. Le puits au fond duquel une lamp brille (The well at the bottom of which shines a lamp) *ibid.* 40, July, 1949, pp. 1208-1220.

Esnoul, A. M. Le courant affectif a'l'interieur du brahmanisme ancient (the bhakti stream in ancient Brahmanism): Bulletin de l'Ecole Française d'Extreme-Orient (BEFEO) xlviii, 141-207):

Introduction, (141), general traits of bhakti (143), Historical evolution—(A) the sect of the Bhāgavatas and Bhagavad-gītā (155), (B) Bipartite Evolution, cult of devotion after the Bhagavadgītā (171), (C) Some names marking the Bhakti cult (186), Conclusion (200), Bibliography (202).

INDONESIA :

Archer, R. L.: Muhammadan mysticism in Sumatra. *Moslem world*, 28, pp. 231-8.

Arndt., P. P.: Aus der Mythologie und Religion der Riunger. *TBG*. 75 (1935), pp. 333-93. illus.

Mythology and religion of the Riunger, a tribe in Flores. I. Myths: creation, sky and earth, day and night, floodsaga, rise of produce of fields, drums of Nggolo vulu, etc. II. The higher and lower spirits. III. the cult.

Van Den Berg, E. J.: De Viering Van den raraja hadji in de Kota Wolio (Boeton), (the celebration of the raraja hadji). *TBG*. 77 (1937), pp. 650-60:

A description of the Muslim feast which fell on 23 Feb. in 1937 in the place which followed the Javanese-Muhammadan Calendar i.e. one day later than the date marked in others.

Wales, H. G. Quaritch: *Prehistory and Religion in South-Asia.* 180 pp. and 34 illustrations. Bernard Quaritch, Ltd., London, 1957. £2. Rev. *JRAS* 1958, pp. 86-87 :

"This book seeks to prove from archaeology and surviving beliefs that Khmer religion developed from the older Megalithic and Cham religion from the Dongsonian, and that Indo-Javanese religious evolution was affected by both these elements".

YOGA

GENERAL:

Filliozat, Dr. Jean: Taoisome et Yoga, (pp. 113-20, *Dan Viet Nam*, Aug. 1949, No. 3):

Report of seminars in Louis Finot Museum of Hanoi on 16 May 1949. Stresses resemblances between the two; and influence of S. India due to constant contacts through centuries.

Sperber, J.: Considerations sur la yoga. (Considerations on yoga):

Review of (1) Sri Aurobindo's *letters, speeches,* etc. (2) *More Lights on yoga* (ed. by the Aurobindo circle, Bombay); Jean

Herbert: Les Ādityas (collection: Les dieux hindous, Edit. Deraim Lyons) and (3) Masuryanande Lakshmi—Six mois de visions divines (Six months of divine visions) (edité par Derain, Lyon) *France-Asie,* 44, Nov. 1949 pp. 478-81.

Yogendra: (1) *Yoga āsanas simplified,* Rs. 2/-; *Yoga Hygiene simplified,* Rs. 2/- (Yoga Institute, Santa Cruz, Bombay-25. Rev. *Chetana,* July 1958):

No. 1 presents all that is best of the classical knowledge with all that is best in the modern scientific research and No. 2 presents in simple language free of technicalities the high efficacy of yogic *kriyas* for removal of various diseases for purification of body and for maintenance of physical efficiency.

SECTION IV(A): INSTITUTIONS

(*Note*: Country, Subject and Name of Institution, arranged in alphabetical order; Institutions and their publications in *italics*).

AUSTRALIA

SOCIOLOGY:

Research School of Pacific Studies. (Australian National University, Canberra):

The Department of Anthropology and Sociology, opened in 1950, conducts an extensive programme of field research in New Guinea, Australia, Indonesia and the Islands of the Pacific. Each inquiry involves some 12 to 21 months of field research. Broadly the subjects of inquiry are, the traditional social organization, culture and language of non-European peoples within the Pacific region, their present state and changes taking place under modern conditions. The Department is well equipped with library, seminar and other research facilities. A small collection of specimens of material culture, films and sound recordings is being organized as research proceeds.

At the end of 1958 more than 35 research inquiries were in progress or had been made by scholars, research fellows, permanent members of the staff and visitors using the facilities of the Department.

The Department of Pacific History, also functioning under the above School, studies the problems relating to sustained contact between Western and indigenous cultures in the Pacific Islands and in South Asia, principally India and Malaysia. The general focus of this study is colonial society. Field trips are frequently undertaken to engage in documentary research and to collect data from informants associated with the areas being studied. The Department also offers a programme of seminars based upon its current research.

BURMA

CULTURE:

Burma Research Society (c/o University Library, University P. O. Rangoon, Burma):

Founded 1910. Objects: Study and encouragement of Arts, Science, History and Literature relating to Burma. Academic

activities include quarterly meetings and annual research conferences at which original research papers and theses concerning Burma by various scholars are read. *Pubs*: 44 titles of Burmese text series under the chairmanship of Prof. Pe Maung Tin; *Burma Research Society Journal* (Half-yearly), Golden Jubilee number under preparation. Also holds a library.

International Institute for Advanced Buddhistic Studies (World Peace Pagoda, Rangoon, Burma) :

Started in 1955—Director U Hpe Aung. Trains scholars in research at post-graduate level. The preparatory course includes study of history of Buddhism and Buddhistic texts, Burmese, English and Pali bibliography, museology, logic, and philosophy, comparative study of religions, cultural and sociological studies, archaeology, arts and architecture. A developing library has a collection of books and periodicals in English and Burmese and palm leaf manuscripts. The Museum collects antiquities and contemporary objects of Buddhistic art and culture.

CEYLON

UNIVERSITY :

Tamil University (Trincomalee, Ceylon) :

Foundation stone laid on 10-5-1959 at a representative meeting of Tamil political leaders and educationists; the University will be built by the Tamil University Movement launched sometime ago under the chairmanship of Prof. A. V. Mailvaganam of the Ceylon University.

Vidyalankara University (Kelaniya, Ceylon) :

An old seat of learning inaugurated as a University under an act of Parliament in June 1959 by the President of the Indian Union; object to serve as a centre of Buddhistic learning in Ceylon and to provide the cultural and religious edifice upon which society could be rebuilt in consonance with the spirit of freedom and the new age.

CULTURE :

EUROPE

Netherlands Institute for International Cultural Relations (J.J. Viottastraat 41, Amsterdam, The Netherlands) :

Founded in 1956. Office Bearers: Chairman, Vice-Chairman and Secretary-General. Object: Strengthening existing cultural ties and establishing new cultural contacts between Netherlands and other countries; stimulation of interest abroad in Dutch contributions in the fields of arts, scholarship and education and of Dutch interest in the arts, life and thought of other countries. The Institute has a number of regional departments, each in charge of cultural contacts with a group of related countries.

MUSIC :

Exotic Music Society (Holland):

Founded recently. Members interested in Asian and African music. They can listen to gramophone records, tape-recordings, discuss music and read books, and magazines on the subject. The Society organizes special music performances in Holland. It was very active when the Indian musicians, Ravi Shankar and Chatur Lal, gave recitals in Holland.

INDIA

ART :

Śilpakalāśālā (Devanahalli Town, Bangalore District):

Acharya, A. C. H., traditional artist runs this private Institute which has been in existence for three centuries now; many students have learnt the traditional arts of sculpture, drawing and painting in the Institute. Has a show room of specimen productions. Acharya has won certificates and medals for his executions.

ARTS AND CRAFTS :

Patola Weaving Centre (*Rajkot*) :

To revive and popularize the art of Patola weaving the Khadi Commission started this course in 1954-55; training for three years in this art with a monthly stipend of Rs. 60/- to every trainee;

employs two members of the Patola weaving family of Rajkot on a salary Rs. 100 p.m.; eight trainees trained so far.

Pilot Production Centre for Educational Wooden Toys (Gamdevi, Bombay) :

Run by the All-India Handicrafts Board. Objects: Toymaking and education through toys; "Toys must be perfectly produced drawings to create confidence. Toys styled according to the contemporary view of art of geometrical abstraction confuses the child; its brain does not function properly. The child is enraged because it is aware of what it sees but cannot describe it. It makes it mad and causes mental stiffness. Psychologists, therefore, discourage modern art and its interpretation in children's toys. These toys must have good forms. They must be well designed because weak forms have a weakening effect on the child's mind which is an unhealthy way to adulthood". The Pilot Production Centre illustrated and explained these facts in an Exhibition at the Jehangir Art Gallery, Bombay, in 1958. There was a display of open market toys, cheaply produced and weak in design to compare with those produced by the Centre. The All-India Handicrafts Board gave in 1956-57 financial assistance to the Centre of Rs. 50,000. It hopes to see the Centre make more than 3,500 scientifically designed toys for children ranging up to 16 years. It also hopes to supply most of the schools with scientifically designed toys. However they will not be sold in the open market.

CULTURE :

Maktaba-i-Jamia (New Delhi) :

Founded in 1922 as the Publication Department of the well-known University, Jamia-i-Milia Islamia established at Delhi by Shaik'ul' Hind Maulana Mahmud'ul'Hasan of Deoband and his colleagues including Dr. Mukhtar Ahmad Ansari and Dr. Zakir Husain; played a significant role in the literary and educational life of India and within 10 years (by 1947) had pubilished over 700 books of high quality. At the time of partition it suffered badly as during the 1947 disturbances its assets worth over 7 lakhs of rupees were lost; but owing to the efforts of workers like Dr. Zakir Husain, Prof. Mohammad Mujeeb, Dr. Abid Husain, Hamid Ali Khan and Ghulam Rabbani Taban, the Maktaba regained its feet. *The New Maktaba Jamia Ltd.* was born in 1950,

Its educational and library services to the country have been highly appreciated by eminent men. Its aim is to serve literature by producing books of a high standard.

DANCE:

Devadāsi Sangh (Puri) :

An association of Temple dancers known as Maharis. The President is Smt. Haripriyā alias Dungari, one of the two extant dancers of this art. (The other is Smt. Kokilaprabhā alias Koili). The Sangh demands help like scholarships to deserving students from the community and appointment of a *Guru* for training aspirants in the *Mahari* dance art, so that the traditional art does not die out.

Nṛtya Niketan (Narayanaguda, Hyderabad, Andhra Pradesh) :

Director: Natraj Ramakrishna. Born in Bali. Age 28 years. Graduate; hails from a family of traditional Nāṭyāchāryas, Sanskrit scholars and musicians. An eminent authority on and performer of Indian dances. Interested in ritual dances at temples, Śaiva, Vaishnava and Buddhistic; Durbar dances, Bharata Nāṭyam, Yakṣagānam etc. Distinctions won: Title "Natarāj". First prize from Government of India for *Nartana Bāla* (a book stimulating interest in dance among children—version in English entitled *Dancing Bells*); *History of Dance Traditions in S. India* (1st prize from Govt. of Āndhra Pradesh). Held a seminar on Kūchipūḍi dance, an ancient dramatic art (See *Bulletin*, 1957, pp. 96-97). *Pubs*: Ten Titles in English, Hindi and Telugu; Three titles ready for publication, all relating to Dance art; work in progress: *Nartana Vedam* (a big work in 5 vols. of 1000 pp. each with 2000 illustrations on Nāṭya Śāstra) (Dance Art) with detailed commentary in Telugu. Holds a collection of old manuscripts on Dance Art.

DRAMA:

Bhāratīya Nāṭya Sangh (New Delhi):

Started n 1950. President: Mrs. Kamaladevi Chattopadhyaya; affiliated to the International Theatre Institute, Unesco and linked to 300 dramatic groups in India through 35 regional and local sanghs. Objects: Creation of a Theatre audience by building theatres,

assisting theatre groups to flourish and fostering the growth of new theatre units; started the Asian Theatre Institute in 1958 in collaboration with Unesco; has initiated a comprehensive survey of theatre organizations to find out the existing number of theatre groups, the facilities available to them and their handicaps, and to assist them; has launched a project for the collection of authentic traditional theatre properties like costumes, jewellery, stage decor, puppets, masks, etc. With a grant from the Sangeet Naṭak Akadami has planned to collect traditional drama forms through films and photographs; a team of surveyors to tour and study dying drama forms and investigate their causes; engaged in a Bibliography work of stageable plays in 13 Indian languages in collaboration with the Theatre Department of the Baroda University; has sponsored a "Prācī-Pratīcī" group for creating mutual understanding of Eastern and Western music and dance; has granted so far 30 scholarships for training in stage-craft in New Delhi; will be constructing a model theatre with a seating capacity of 800 persons.

MUSIC :

Sangeet Nāṭak Akadami (70, Regal Buildings, New Delhi. See *Bulletin*, 1958, p. 126):

The Execụtive Board of the Sangeet Nāṭak Akademi has approved the scheme for the National School of Drama and the Asian Theatre Institute (New Delhi).

The National School of Drama started functioning from April 1, 1959, at New Delhi. The Board has decided to drop the drama festival in view of the drama competitions in Hindi and Tamil. Each selected group in the drama competition to be given Rs. 500 for rehearsal and other facilities including railway fare. The winning group will be given a cash reward of Rs. 2,500. The Board at its meeting on February 7, 1959, recognized the need for preserving the traditions of Hindustani and Carnatic Music and has decided to publish collections of compositions of acknowledged masters of the two schools of music and to tape-record their selected compositions. Grants totalling Rs. four lakhs for the various recognized institutions in the country and regional academies were sanctioned by the Board for the year 1958-59 for research, survey and specialized training in the fields of music, dance and drama. The Board also approved of the publication of important texts on music, dance and drama, prominent among which are a book on

designs of open-air theatre by Prof. G. D. Sondi, reprint of the complete works of Pundarika Vitthala, the compositions of Śrī Viṇai Krishnamacharya, Śrī K. Vasudevacharya, and Śrī Viṇai Śeshaṇṇa.

PAINTING :

Baroda Group of Artists (Baroda) :

Founded in 1956. Objects: Exhibitions of member artists at important art centres in India; exchange of views on art and art trends with other artists, art lovers and connoisseurs. The Group consists of teachers of the Painting Department of the Faculty of Fine Arts, M. S. University of Baroda, and other young promising artists. Group shows exhibited in Bombay (1956 and 1957).

PHILOSOPHY :

Sankara Seva Samiti :

Organized by His Holiness Śri Śankarācharya of Śringeri Śaradā Pīṭha on July 19, 1959. Object: Propagation of the philosophy of the Upanishads and the works of Śankarācharya. Activities : collection and publication of works on Advaita Vedānta, both in Sanskrit and in the regional languages; publication of books on Hindu Dharma for boys and girls; monthly seminars of scholars. *Śankarakripa*—the organ of the samiti—a monthly journal in Tamil. Printed at the Śrī Vani Vilas Press, Srirangam (Tiruchirapalli-6); Editor: Mr. K. R. Venkataraman.

YOGA :

Yoga Institute (Katra near Jammu, Jammu and Kashmir State) :

Founder Swami Dhirendra Brahmachari; he has trained about 60,000 people in the art of yoga; among them are Prime Minister Nehru, the Congress President, Mrs. Indira Gandhi, the Union Finance Minister, Mr. Morarji Desai, the Union Railway Minister, Mr. Jagjivan Ram and the Sarvodaya leader, Mr. Jaya Prakash Narayan; the first of its kind, it has received from the Union Government a grant of Rs. 5 lakhs; training course for two years after the completion of which the trainees would go out as instructors in various parts of the country. A one-month camp for training tourists in the art of Yoga set up by the Institute at Pehalgam in Kashmir from June 6.

INDO-CHINA

CULTURE :

Faculty of Archaeology (University of Fine Arts, Bangkok, Thailand) :

Founded in 1955. Object : archaeological research in Thailand, in addition to interest in the study of history, art, archaeology and culture of South-East Asia including China and Japan. M. C. Subhadradis Diskul, (Assistant Curator of the National Museum, Dean-Designate and Lecturer of the Faculty of Archaeology), is in charge. *Pubs.* : *History of Phra Pathom Chedi; Buddha Images in Thailand, etc.*

Fine Arts Department (Bangkok, Thailand) :

Founded May 3, 1933. Objects : to preserve and uphold the arts and cultures of Thailand; to safeguard and raise the level of Thai arts and cultures and propagate them in foreign lands; Fields of interest include traditional arts like Painting, Sculpture, Architecture, Literature, Drama, Music, Museology and Archaeology. The Department has been holding annually from 1949 the National Exhibition of Art covering Painting, Sculpture, Decorative Art and Monochromes, and it attracts great public interest. *Pubs*: Books like *The Royal Monasteries and their significance, The Nang etc. Silpakon,* the Department's monthly periodical from May 1957 (Publisher : Mr. Snan Bunyasiriphand at Pra Chand Press) aims to preserve and uphold the arts and culture of Thailand.

National Library, (Fine Arts Department, Ministry of Education, Bangkok, Thailand) :

Founded in 1881. Preserves stone inscriptions, cadjan and paper Pali and Thai manuscripts, and Thai and foreign printed publications. Having originated from the Royal library, (1783) of the first sovereign of the Chakri dynasty of Thailand, is affiliated with the international libraries, microfilm laboratories etc. of the world like The Library of Congress, Washington, (U.S.A.); The National Diet Library, Tokyo (Japan); The Microfilm Laboratory of *Insdoc;* National Physical Laboratory, New Delhi. Publishes books under its auspices like the Government publications of Thailand. *The National Bibliography, The Bibliography of Newspapers and Magazines in Thailand* are works in progress.

Siam Society, (60, Asoka Road, Bangkapi, Bangkok) :

Founded in 1904. President : Prince H. H. Dhaninivat Kromamun Bidyalabh Pridhyakor (See *Bulletin,* 1958, pp. 174-175); sister unit *The American Siam Society of California,* (Santa Monica). Fields of interest pertain to Siam, her neighbours and cultural associates. Educational activities are lectures, publications, guided excursions to places of archaeological, historic and scientific interest; Holdings : A library of reference books and periodicals of historical, philosophical, archaeological and scientific interest. *Pubs:* Halliday's *Moṅ Dictionary;* Burnay and Lingat : *Les Lois Diverses,* code de 1805 A.D.; Le May : *The Coinage of Siam* : *Descriptive catalogue of the stamps of Siam;* Seidenfaden : *The Thai Peoples; Florae Siamensis Enumeratio,* 3 vols. and 46 volumes of Natural History Bulletins.

UNIVERSITY :

Chulalongkorn University (Bangkok):

Founded in 1917. Objects : encouragement of higher learning and research in order to develop technical knowledge and national culture. Educational activities include research lectures, and seminars in History, Economics, Politics, Sociology, Geography, Language and Literature.

Saigon University (Post Box No. 341, Saigon, Vietnam) :

Has courses of studies in Language, Literature, Philosophy, History and Geography with lectures, classes, seminars and field studies. Holds a Library of 10,000 volumes in Vietnamese, Chinese, French, English etc. The Faculty of Letters publishes a journal (Triennial) and its members have written several books.

INDONESIA

ARTS :

Akademi Seni Rupa Indonesia (A.S.R.I.); (Gampingan, Jogjakarta) :

Founded 1950. Part of the cultural section of the Ministry of Education and Culture of the Republic of Indonesia. Has five

departments viz., Painting, Sculpture, Industrial Arts, Commercial Arts and Art education; a sixth department for the History of Arts under contemplation. The aim is vocational training in the arts, traditional and modern. 330 students from all parts of Indonesia on the rolls. Lectures, seminars, studio and laboratory work, field work and research are its activities. Holds a Library of 500 volumes and a few reproductions of pictures.

Bandung Institute of Technology (64, Tamansari, Bandung):

Founded 1959. An amalgamation of the former Science and Technical Faculties of the University of Indonesia. Among its academic pursuits is included study of Fine Arts.

ARTS AND CRAFTS:

Jajasan Senidan Design (J.S.D.I.—Foundation of Arts and Designs) (Djalan Tebah II/73, Block E, Vebajoran Baru, Djakarta-Indonesia):

Founded 1959. Objects: Research and reorientation of traditional arts and designs, their exhibition and publication. Conducts elementary course in arts and designing. Holdings: Standard designs (modern and traditional), paintings, sculptures and craftwork (traditional and modern).

CULTURE:

Djakarta Museum (Djakarta, Indonesia):

Founded by the Royal Batavia Society of Arts and Sciences (now called the Cultural Foundation of Indonesia). The largest ethnological museum in South-east Asia. The 65,000 items in the collection which is being supplemented with new finds and purchases consists of objects from this archipelago and several East and South-east Asian countries: *Prehistoric*: 6,000 items comprising antiquities such as skulls and handaxes from the palaeolithic period; stone implements and earthen ware from the neolithic period; implements and kettle-drums from the bronze period. *Archaeological Collection*: Statues and statuettes in stone, bronze, silver and gold, stone inscriptions, other objects for worship and several sarcophagi mostly from Java and Sumatra number over

8,000 items and are mainly exhibits of Hindu civilization (5th to 15th centuries). *Ceramic exhibits*: About 5,000 exhibits including porcelain, semi-porcelain, earthenware, stoneware, faience, pipe-clay etc., urns, plates, jars, bowls, flagons, vases and other household utensils. *Ethnographic collection*: About 27,000 items depicting the customs and cultural life of the various peoples in the archipelago consisting of models of houses, places of worship and rice-barns, agricultural implements, conveyances, various handicrafts such as weaving, batik, beadwork, basketwork, silverwork, bronzework, woodcarving, treasures of various kingdoms of old like gold and silver ornaments inlaid with diamonds and other precious stones. *Historical collection*: objects connected with the history of the Europeans in Indonesia like furniture in the 17th and 18th century styles, bedsteads, book-cases, cabinets, tables, chairs etc. *Numismatic collection*: coins and other money which circulated in Indonesia and private collections of foreign currencies; together they comprise broken pieces of gold from the Hindu period, small rectangular pieces of cloth from the island of Buton to the south of Sulawesi (Celebes); little copper rings from Kerintji (Sumatra); Dutch, British, Portuguese, Spanish, French and Chinese coins in gold, silver and copper; old currencies from almost every country in the world. *Medals Collection*: medals conferred by the Government of Indonesia as well as decorations from foreign countries; the seals are from the Dutch colonial period. *Manuscript collection*: about 5,000 items written on tree bark, bamboo stems, leaves of the lontar palm, cloth and paper from the archipelago and the surrounding countries, some of them dating from the Madjapahit period (13th-15th century). *Lending library*: a collection of 500,000 books in several Western and Oriental languages dealing with philology, ethnology, history, archaeology, literature, law and other subjects; also a complete collection of papers and periodicals issued in Indonesia.

Fakultas Keguruan dan Ilmu Pendidikan (F.K.I.P.) (Universitas Airlangga, Djalan Semarang 1, Malang, Indonesia):

R. Kuntjoro Purbopranoto, Dean, Faculty of Teachers Education and Pedagogy; Member of the Indonesian delegation to the General conference of Unesco, Paris, 1951; Member of Unesco National Commission for Indonesia; Liaison officer to Unesco, Paris (1955-58). Interested in cultural sciences and Law. *Pubs*: *Hak 2 dasar Manusia dan Pantjasila Negara R.I.* (Human rights and

Panchasila of Republic of Indonesia); *Sendiz demokrasi* (Principles of democracy) in *Hukum 2*, 1952, No. 3; working on *Sistem Pemerintahan Demokrasi* (Democratic Governmental system) thesis to the Gadjah-Mada University.

Taman Siswa National Schools (Indonesia) :

The first Taman Siswa National School founded in 1922 in Jogjakarta (Central Java) by Ki. Hadjar Dewantara, (known also as Suwardi) who believed in a nationally oriented education as a powerful means for achieving the independence of Indonesia. In 1957 there were 100 schools throughout Java, Kalimantan, and Sumatra with branches in the surrounding districts. In the curriculum greatest importance is given to national culture as it is held that national education must be based on national traditions and not merely materialistic considerations. Indonesian music, gamelan and dancing are taught as well as literature and history; western culture is not excluded but it is adapted to National culture. The guiding rules of the Taman Siswa system are known as the Pantja Darma and its five principles are : (1) Kodrat Alam or Kodrat Ilahi.—Belief in the nature of the Universe which governs the whole, world; the task of humanity is to be in harmony with the forces of nature as much as possible; (2) Kemanusiaan.—Humanism, is the consideration and respect for human interests; (3) Kebudajaan.—Culture in the widest sense. Through a national culture a nation's strength and success increases; it must however develop at all times in harmony with the times and demands of human life; (4) Kebangsaan.—Nationalism; the building up of the nation and the striving after unity and independence for the people and the country; (5) Kemerdekaan.—Freedom and liberty, the right of self-determination.

MUSIC :

Conservatory of Gamelan Music (*Solo*, Central Java, Indonesia :

Founded 1951 by the Ministry of Education, Training and Culture. Object : Development of varieties of Gamelan music in Indonesia; offers a four year course covering the theory and practice of the art, which includes playing gamelan music in ensemble, individual playing of different instruments, vocal training, dancing,

wayang performances, the science of gamelan music and auxiliary subjects, Asian and European musical science, acoustics, pedagogy, cultural and art history, sociology, English and Indonesian languages and the making of gamelan instruments. In 1956 there were 150 students from various parts of Indonesia with a teaching personnel of 28.

SOCIOLOGY :

Panitia Sosial Research (Universitas Gadjah Mada, Djalan Paken 16, Jogjakarta—Indonesia) :

Director : M. M. Djojodigoeno, Professor of Adat Law. Conducts social research in Indonesian sociography, ethnography, Adat law and agricultural economics. Educational activities comprise lectures and seminars. Coordinates with *Madjelis Ilmu Pengetahuan* (Council for Sciences of Indonesia) *Pubs*: *Sosiografi* (Indonesian Sociography) half-yearly; work in progress : Adat Law in Daerah Istimewa, Jogjakarta. Holds a library of 3000 books on Indonesian sociography, Adat law and Social Sciences in general and reports of field work like *Tindjaun Sosiografi* (Indonesian Sociography) in three vols : Vol. I. *Kedudukan Pemimpin Dalam Masjarakat Desa* (The position of the Leader in the Village Community) by Soedjito Sosrodihardjo; Vol. II. *Masjarakat Marangan* (Marangan Community) by Pandam Guritno; Vol. III. *Desa Tjandi Kalurahan Purwobinangun* (The hamlet Tjandi, village: Purwobinangun) by Soemarjo Hadiwignjo.

MALAYA

DANCE :

Kelantan Dancers (Kelantan, Federated States of Malaya) :

An amateur troupe aiming to revive and popularize traditional Malay Dancing. The troupe consists of nine girls and one man, mainly students; many of the girls belong to the royal family of Kelantan; and Azizah, daughter of the First Minister of Kelantan is a prominent member of the amateur troupe; their first performance on the Independence day celebration (Merdeka); staged a special show for the Duke and Duchess of Gloucester at which they presented a revised version of a 500-year old court dance.

PAKISTAN

ART :

Arts Council of Pakistan (C/o. Collector's Office, Khuro Road, Karachi) :

Object : Promotion of Art and Culture of Pakistan by sponsoring individual artists or groups in the fields of painting, drama, music and handicrafts. A gallery is being set up of paintings of artists of Pakistan. A building costing about 10 lakhs is under construction to house its gallery. *Pubs.*: *Contemporary Painters of Pakistan* (1958).

CULTURE :

All Pakistan Women's Association (Officers Club, Victoria Road, Karachi, Pakistan) :

Founded in 1949 by Begum Liaqat Ali Khan; over twenty thousand Pakistani women are members; membership open to all women of Pakistan; annual subscription 1sh. 6d. Social welfare is the main object. During the last ten years the Association has been expanding and has been instrumental in the founding of hundreds of primary schools, and for older girls a secondary school and a College have been opened in Karachi. Through its initiative colleges specializing in domestic sciences have been founded in Karachi and Lahore, and Departments examining in these subjects have been established at the Universities. It has also founded industrial schools and homes where the traditional embroideries of Pakistan are taught. Goods produced in the industrial homes and the model Craftsmen's Colony built up in Karachi are sold at special "Cottage Industry Shops" in the large cities and there is considerable export trade. Child welfare an important part of their activities; mother's clubs in big cities and remote villages; dispensaries organized in poor areas. Members of the Association often represent Pakistan at International Conferences many of them having become experts on the problems of Asian women. Conducted with the aid of Unesco in September 1958 an international Seminar on the role of women in the preservation and development of cultures in the Community.

Asiatic Society of Pakistan (Dacca Museum Buildings, Dacca-2, East Pakistan) :

Object : "The advancement of knowledge in all activities of Man and Nature of Asia". Constitution provides for an Editorial

Board concerned with publications of the Society, and office-bearers, viz., a President, two Vice-Presidents, a Treasurer, a General Secretary, six additional secretaries, one each for Religion and Philosophy; the Sciences; Philology; Literature; History, Archaeology and Anthropology; and Library. Governor of East Bengal ex-officio Patron. Academic meetings and seminars held. Holds a library of about 700 books. *Pubs* : *Journal of the Asiatic Society of Pakistan* Vols. I to III; *Bibliography of the Muslim Inscriptions of Bengal to 1538 A.D.*; *Tribes of Chittagong Hill Tracts* (a Sociological Study); works in progress are: *Descriptive catalogue of the Collections of Abdul Karim* by Dr. S. S. Husain (a catalogue of Bengali manuscript collections dealing with History, Religion, Philosophy, Folk-songs, Literature and Drama); *Tarikh-i-khani Jahani* ed. by Dr. S. M. Imamuddin (a work on the history of Afghans).

Sindi Adabi Board (Sind Assembly Building, Bunder Road, Karachi-1, Pakistan) :

Founded in 1951. Objects: Translation and publication of old Sindhi literary works and of standard works of other languages in modern Sindhi language; collection of old manuscripts in Arabic, Persian, Urdu, Sindhi and Sanskrit, particularly on History, Literature and Folklore of Sind and their publication in original or translation; celebration of anniversaries of great poets and writers of Sindh and issuing commemoration volumes; compilation and publication of a standard dictionary and standard grammar of Sindhi language. Constitution provides for a Board of members with a President, Vice-President and Secretary. Works in progress : Sindhi dictionary in 3 vols; History of Sindh in 7 vols; Folklore of Sindh in 48 vols; editing and publication in the first instance of about 75 Persian and Arabic manuscripts relating to History, Literature, Medicine, Philosopy and Religion; Translations and original works in Sindhi language. *Pubs*: Sixty-two titles issued so far covering Poetry, History, Language and Literature, Proverbs and translations etc. Holds a library of books and manuscripts in Arabic, Persian and Sindhi.

DANCE :

Bulbul Academy of Fine Arts (Dacca, E. Pakistan) :

Founded in 1955 by Afroza Bulbul in memory of Bulbul Chowdhury, the great East Pakistan dancer (d.1954), who based his

compositions largely on Folk dances. His ballets "more direct than the codified classical dances of India and much closer to the pantomime than to the dance". The first of its kind in Pakistan, the Academy has succeeded in keeping alive the spirit of innovation introduced by the late Bulbul Chowdhury. It rendered recently Poet Jasimuddin's well-known ballet "*Nakshi Kanthar Math*" (The Field of the Embroidered Quilt) into a dance drama which made a great impression on the Dacca public.

LANGUAGE AND LITERATURE :

Bengali Academy (Burdwan House, P. O. Ramna, Dacca 2, E. Pakistan) :

Object : Research in Bengali literature and culture in general and Muslim Bengali literature and culture in particular. Director: Dr. Md. Enamul Haq. Literary meetings regularly held. Awards two research scholarships of Rs. 200/- each p.m. periodically; maintains a Reference Library of 7000 books, mostly Bengali. *Pubs.*: *Academy Patrika* (once in four months); *Momenshahir Lok Sahitya* (Folk literature of Mymensingh); *Laily-Majnun* (a 16th century poem) ed. by Dawlat Wazir; *Bagudar Itikahini* (anecdotes and historical tales of Bogra); *Punthi Parichiti* (a descriptive catalogue of old Mss. of the Bengali Muslims); Bengali translation of *Hadith Bukhari; Mahashunye Abhijan* (probe into the infinite space). Works in progress: *Madhumālati* (a 16th century poem) ed. by Ahmad Kabir; *Arab Jātir Itihas* (a History of the Arabs in Bengali).

Pakistan Writers' Guild (Karachi, Pakistan) :

Founded in 1959. An All Pakistan body of Writers in all languages and schools of thought. 212 writers who attended the Pakistan Writers' Convention (1959) founded the guild. Objects: Safeguarding the interests of writers; encouraging growth of Pakistani literature and culture; establishment of a Publishing House for publishing literary works of the members of the Guild; publication of Pakistani literature abroad; sponsoring cultural and literary delegations abroad. Constitution provides for a Central Executive Committee with a Secretary General. Central Office at Karachi; three regional centres at Karachi, Lahore and Dacca; also fifteen sub-regional offices at various places in East and West Pakistan.

Panjabi Adabi Academy (12G, Model Town, Lahore-Pakistan):

Founded 1957. Chairman: Dr. Muhammad Baqir. Objects: Publication of literary, historical and scientific works available in Arabic, Persian, Urdu and Punjabi and all having a bearing on Pakistan; of monographs and books on historical towns, personalities and monuments in the area; and critical editions of classical Punjabi works; protection of historical monuments; acquisition of books and manuscripts for research; maintenance of a Library and Museum. Constitution provides for an Executive Committee with a Chairman and Secretary. Has a developing Library, manuscripts, microfilms and photostats. *Pubs*: *Tarikh e Khe e Nur* by Faquir Sayyid Nur-ud-Din—edited and with a foreword in English by Dr. Muhammad Baqir (History of the famous precious stone and its acquisition by Mahārāja Ranjit Singh from Shah-Shuja—A rare Persian ms.). *Diwan e Ghanimat*—Collected, collated and edited from Persian Mss. by Ghulam Rabbani Aziz. *The Panjabi Journal* (Editor: Dr. Faqir Muhammad Faqir); *Punjabi Qisse Parsi Zaban Man,* Vol. I, (Editor: Dr. Muhammad Baqir). (Summaries of mostly unpublished Punjabi romances written in Persian with comments and notes in Urdu). Works in progress: *Punjabi Romances in Persian* Vol. II; *Ibratnamah* by Mufti Ali-ud-Din (a 18th century history of the region); *Adventures of Hir and Ranjha* by Waris Shah tr. into English by C. F. Usborne and ed. by Mr. Mumtaz Hasan; *Masnavi-e-Sassi Punnun* (a Punjab romance) by Indrajit Munshi, ed. by Dr. Wahid Qureshi; *Hir Waris Shah* ed. by Sh. Abdul Aziz with a foreward in Urdu; *Farsinameh* (a Punjabi lexicon) by Khuldi, ed. by Dr. Muhammad Baqir; *Bullah Shah* (works of a great mystic poet of the Punjab) ed. by Dr. Faqir Muhammad Faqir rendered into Urdu by Maulana Imam Khan Nanshahrvi.

Pashto Academy (University of Peshawar, Peshawar, Pakistan):

Founded in 1955 by the Peshawar University; object: advanced studies and research in Pashto language and literature; translation, compilation, composition and publication of books in Pashto; a comprehensive lexicon of Pashto language; evolution of a uniform and special type of Pashto alphabet; collection of Pashto books, manuscripts and other documents; encouragement to writers in Pashto language, collection and classification of proverbs, an

important source of Pashto culture. The lexicon project has so far composed and set down about 1000 words; about 6000 proverbs and idioms from 8 different regional dialects have been collected; the library has about 3000 vols. and 184 manuscripts; holds also microfilm and photostats of rare Pashto manuscripts in the British Museum and India Office libraries. The Academy held an international seminar in 1957; several translations into Urdu of Pashto literature and into Pashto of other works and a number of Pashto manuscripts have been edited and are ready for publication. *Pubs:*—Half a dozen volumes have been published; a quarterly journal *Pashto,* from 1958.

Urdu Development Board (32-1/C/6, P.E.C.H. Society, Karachi-29, Pakistan):

Founded in 1958. Objects: Lexicography, linguistic survey in Pakistan and research and publication of classics, other literature and an Urdu Bulletin. Works in progress: *Grand Urdu Lexicon* in about 15 vols; new editions of several Urdu classics; a series of books for children including anthologies and stories; books for women, Holds a library of books on language in general and standard literary works in Urdu.

PHILIPPINES

ART:

Art Association of the Philippines (c/o Lyceum of the Philippines, Manila, Philippines):

See *Bulletin* 1957, p. 176. President: Prof. Galo B. Ocampo. Organized in 1948 and incorporated in 1952. A non-profit organization dedicated to advancement of Fine Arts in the Philippines, the encouragement of the artist and elevation of his profession; conducts annual competitive art exhibitions, sponsors one man shows, promotes art classes for amateurs, holds seminars, lectures, meetings and socials; represents art groups in local Unesco Commission; works for grants and scholarships abroad for deserving artist members and publishes a monthly art bulletin. Sponsored a regional conference and exhibition of arts in 1954 with delegates and observers from China, Malaya, India, Australia, the U.S. and Indonesia (Secretary General: Prof. Galo B. Ocampo); a competition (winner Ricardo Demetillo) at the university of the Philip-

phines, 1958. Has proposed to the Unesco National Commission of the Philippines research on Primitive Filipino art. *Pubs.*: *Art in the Philippines;* (in press) *Three periods of Philippine Art.*

DRAMA:

Bayanihan (c/o The Women's University, Philippines):

Founded in 1957. A Filipino troupe (the word means co-operative effort), object being the revival of folk arts and regular presentation of native dances and music to stimulate greater interest in Filipinio traditional culture. The University of the Philippines and the Far Eastern University have followed its example and formed their own Folk Art groups. The troupe consists of over 100 students and has performed at various places like Madrid, Washington, Stockholm, Brussels, Copenhagen, Bangkok and Tokyo.

UNITED KINGDOM

CULTURE:

The British Museum (Great Russel St., London, W.C.1):

Established by an Act of Parliament in 1753 and opened to the public in 1759. Apart from its colossal library of books and manuscripts it has unparalleled collections of cultural and historical significance from every part of the world, and exhibitions of prehistoric, ancient, mediaeval, oriental, ethnographical and other arts; books, manuscripts, prints, drawings, ceramics and coins. There are the famous examples of Greek sculpture known as the Elgin marbles, Egyptian objects as the Rosetta Stone, on which a king's decree is dated 196 B.C., Indian sculpture of the 2nd century A.D. Amarāvati; manuscripts ranging from the *Codex Sinaiticus,* a fourth century manuscript bought for 10,000 pounds; Library has more than 6,000,000 vols. Staff of 700 people; many catalogues and reproductions are published.

FOLKLORE:

Folklore Society (C/o University College, Gower Street, London, W.C.1.):

Founded 1878. Object: Study of Folklore in general and particularly British Folklore; holds monthly meetings. *Pubs.*:

earlier *Folklore Record; Folklore Journal;* now *Folklore* and occasional extra publications. Holds a library of about 12,000 volumes and pamphlets.

U. S. A.

ARCHAEOLOGY :

Archaeological Institute of America. (Harvard Divinity School, Andover Hall, Cambridge 38, Mass).

Founded 1879, at Boston; incorporated May 26, 1906, by Act of Congress. President: Sterling Dow. Secretary: Stephen B. Luce. Many affiliated Societies. The Institute has founded and maintains connections with six schools of archaeology; American School of Classical Studies at Athens, founded 1881; Secretary of Managing Committee, La Rue Van Hook, Columbia University, New York City. American School of Classical Studies in Rome, 1895, consolidated with the American Academy in Rome in 1913; Executive Secretary, Roscoe Guernsey, 101 Park Avenue, New York, N.Y. American Schools of Oriental Research, 1900, with headquarters in Jerusalem and a branch school in Baghdad opened in 1923; President, Millar Burrows, 409 Prospect Street, New Haven, Conn. School of American Research, founded in 1907 with the title of School of American Archaeology, name changed in 1917; headquarters at Santa Fe, N.M., and a branch in San Diego, Calif., opened in 1915. American School of Prehistoric Research, 1921; Director, George Grant MacCurdy, Old Lyme, Conn. Purpose: The promotion and direction of archaeological investigation and research. Membership: Life members, \$200; Fellows, annual dues \$100; Contributing, \$50; Sustaining, \$15; Annual, \$10; Associate, \$5; Junior, \$3. List of members published infrequently in the Bulletin. Any local archaeological society consisting of not less than twenty-five members may, by vote of the Council, be affiliated with the Institute. Meetings: Annual, during the last week of December, at various educational institutions of the country. *Pubs.*: American Journal of Archaeology, quarterly, 1-50, 1897-1947, \$6 domestic, \$7 foreign, free to members paying \$10 or more annually, and to Life members. Bulletin, annual, 1910-1947. Editor: J. Franklin Daniel, University Museum, Philadelphia 4, Pa.

ART :

The Detroit Institute of Arts (5200 Woodward Ave., Detroit 2, Mich):

Maintains collections of Asian Art representative of the major Asian civilizations; its activities include special exhibits, lectures, gallery talks, and other educational events relating to Asian art. *Pubs.*: *The Art Quarterly*; *Bulletin of the Detroit Institute of Arts* (Quarterly); *The Arts of the Ming Dynasty Japanese Pottery Old and New; Masterpieces of Painting and Sculpture from the Detroit Institute of Arts; A Picture Book of the Art of India, China and Japan, Annual Report.*

Far Eastern Ceramic Group (c/o Robert T. Paine, Jr., Museum of Fine Arts, 479, Huntington Ave., Boston 15, Mass.):

Founded 1950; members composed of museum curators, scholars and other individuals interested in the ceramic arts of the Far East; has a President; Asian activities include the sponsoring of meetings, publication of periodical bulletins and advancement of the study of ceramic arts of the countries of Asia. Pubs : *Far Eastern Ceramic Bulletin.*

Honolulu Academy of Arts (900, S. Beretania St., Honolulu 14, T.H.):

Founded 1927. Affiliated with American Association of Museums and International Council of Museums. Maintains collections of art objects representative of the major Asian civilizations and a library of nearly 10,000 vols. on Asian art; activities relating to Asia include lectures, gallery talks and special exhibitions in cooperation with museums in Asia; research projects of studies of Chinese, Filipino, Indonesian arts sponsored; issues various publications including occasional studies and exhibitions catalogues.

CULTURE :

The Cleveland Museum of Arts (11150 East Blvd., Cleveland 6, Ohio):

Founded 1916. The Oriental Department has a Curator. Geographical coverage: Japan, Korea, China, Cambodia, Thailand, Indonesia, Burma, Ceylon, India, Pakistan and Afghanistan. Permanent collections of Asian materials, viz., works of art including archaeology and iconography in the Museum. Lectures and

gallery talks on Asian art. *Pubs.*: *The Bulletin of the Cleveland Museum of Art* (monthly); *Chinese Landscape painting; Streams and Mountains without end; Annual Report.*

Institute of Asiatic Affairs (University of Colorado, Boulder, Colo.):

The Department of History with a Director initiated in 1944 a program of Asian studies covering Japan, Korea, China, Philippines, Viet-Nam, Cambodia, Laos, Thailand and Indonesia; anthropology, art, geography, history, language, philosophy, political science and religion are the fields of study at the undergraduate and graduate levels with emphasis on East and S.E. Asia. Library facilities include a reference collection of books and periodicals; occasional lectures and summer conferences dealing with Asian affairs. *Pubs*: occasional papers and lectures.

MUSIC:

The Music Department, University of California, (Los Angeles 24, California):

Offers studies in various musical cultures of the world. Study of Oriental Music introduced as an extracurricular experimental measure in 1954 revealed great interest in Oriental Music and today the Study Groups cover Javanese gamelan, Balinese gamelan and gender Wajang, Japanese gagaku, baga-uta, a Persian and South Indian ensemble with immediate prospects of additions of the music of the Balkans, Thailand, Africa and Greece. A grant from Rockefeller Foundation in 1958 and other awards have enabled expansion of the ethnomusicology program which provides nine courses, training and research in foreign countries such as Japan, Java, Thailand, India, Iran, Mexico, the Netherlands, England and Greece. The instrumental collection comprises some 300 items which include rare field recordings, several thousand colour slides, photographs, microfilm, zerographic reproductions, films, and art objects.

SOCIOLOGY:

Human Relations Area Files (421, Humphrey St., New Haven, Conn., U.S.A.):

Founded 1949. Sponsors and coordinates various types of research in the general field of human behaviour and culture and

collects, organizes and distributes basic information on various human societies throughout the world; source materials from existing literature or unpublished manuscript on a particular society translated and annotated in English; many American Universities members of the oragnization; the Far East, South Asia and Southeast Asia sections initiated in 1954 a program covering the entire area of Asia and sponsored compilation of basic handbooks and annotated bibliographies on a number of Asian countries. *Pubs.*: HRAF *Bibliographies* (Occasional); to mention a few: *Annotated Bibliography of Burma,* prepared by Burma Research Project; 1956; *Bibliography of Indonesian Peoples and Cultures,* 2 vols. 1955; *Chinese and Japanese Sources on Burma,* an annotated Bibliography, 1957; *Selected Bibliography* of the Philippines, prepared by Philippine Studies Program, University of Chicago, 1956; *Southeast Asia*: Selected Annotated Bibliography of Japanese Publications, 1956 etc.

UNIVERSITY :

Harvard University (Cambridge 38, Mass. U.S.A.):

The Department of Sanskrit and Indian Studies (Chairman: Daniel H. H. Ingalls) initiated in 1890 covers fields of study in History, Language, Literature, Philosophy, Religion and Social Science relating to India and Tibet; Asian language instruction: Pāli, Sanskrit, Tibetan; courses of studies leading to Bachelor's, Master's and Doctors degrees in Sanskrit and Indian studies; holds a library with a comprehensive collection of materials on South Asia, including a Buddhist collection, a Sanskrit-Pāli-Tibetan collection and a Chinese-Japanese collection of the Harvard-Yenching Institute; *Pubs*: *Harvard Oriental Series* (occasional) ed. by Daniel H. H. Ingalls: Texts, Translations, and Studies of ancient Indian literature, 40 vols. issued to date. The Harvard-Delhi Mutual Service program initiated in 1955 is an extra curricular mutual service project between students of Harvard and those of the Delhi University; emphasis at present on village development in India; Indian students send research and cultural materials on Indian life to Harvard. The Harvard Summer School of Arts and Sciences and of Education holds annually international seminars on political, economic, social, art, literary and philosophical problems and publishes *Confluence,* a quarterly periodical in which appear symposia expressing opinions on various subjects of contemporary interest. The Oriental Department and

Rubel Asiatic Research Bureau initiated in 1925 maintains a Museum with comprehensive collection of Asian art, an extensive research library and a photograph collection of materials relating to Asia; the Museum also offers courses of study on Asian art. The Peabody Museum of Archaeology and Ethnology has extensive collections of archaeological and ethnological materials and conducts research; recent projects completed or in progress include a study of the paleolithic archaeology of southern and eastern Asia, a field expedition to Indonesia for the preparation of a community study in Eastern Java; 50 vols of *Papers of the Peabody Museum,* 10 vols. of *Memoirs of the Peabody Museum* issued.

University of Hawaii (Honolulu 14, T. H., U.S.A.):

The Far Eastern Studies Program initiated in 1920 offers a course of study leading to Bachelor's or Master's degree in Far Eastern Studies in anthropology, art, drama, geography, history, language, literature, philosophy, political science, religion and sociology; library resources and research facilities include 80,000 volumes in Chinese, Japanese and Korean, extensive materials in Western languages, and the collection of the Honolulu Academy of Arts. The Oriental Literature Society carries on a program of study, research and publication in the field of Oriental and Comparative Literature; publishes the *Journal of Oriental Literature.* In 1951 a program, Philosophy East and West, was initiated with emphasis on Japan, China, Ceylon and India. A quarterly journal, *Philosophy East and West* ed. by Charles A. Moore is published.

U. S. S. R

DRAMA:

Gypsy Theatre, (Pushkin Street, Moscow):

A unique stage company in Russia with about 200 players and a repertoire of over 15 plays based on the tales and legends of their lore: Skuorsova is a noted actress belonging to the group; *Sohni Mahiwal,* the first Indian play they produced. 30 years ago when the Soviet Union was reclaiming lands and turning virgin soil into lush fields, they reclaimed the wandering gypsies. A theatre director recognizing their inherent talent, brought some

of them together and built dramas based on their tales and legends. With a Staff of about 200 and a repertoire of over 15 plays the Gypsy Theatre has performed adaptations of world classics, along with plays written specially on their life which combine dance, music and drama.

State Central Puppet Theatre of the USSR (Moscow):

Director Dr. S. V. Obraztsov (58 years old) a Puppet Master; maintains a collection of 2,000 dolls many of which are the labours of the Director. These puppet dolls comprise little girls, lions, cats, deer, monkeys, rabbits, odd looking little men etc. and each doll bears a distinct stamp of eccentricity and grotesqueness. Dr. Obraztsov has travelled as student and master widely outside the USSR and struggled many years to perfect his art. "My Profession" says he in his book *My Profession* "did not take shape all at once. I was educated to be an artist and before running a puppet theatre, spent fourteen years as an actor, first in opera and then at a legitimate theatre. I have a feeling for art as a whole and the similarities in the creative process of different branches of art seem to me no less important than their differences". Toured Indian cities in February and March 1959 and held shows in New Delhi, Madras and other places. (See pp. 337-338).

SECTION IV (B): SCHOLARS AND ARTISTS

AUSTRALIA

SOCIOLOGY:

Freeman, J. D. (Research School of Pacific Studies, Australian National University, Box 4 G.P.O., Canberra A.C.T. Australia):

Social Anthropologist. Born in New Zealand, 1916. Education at the Universities of New Zealand, London and Cambridge from which he took the Ph.D. Reader in Social Anthropology, The Australian National University; particular interest in the societies and cultures of S.E. Asia; lived with the Iban of Central Broneo for 3 years for an intensive study of their culture and society. Supervises research in the department of Anthropology and Sociology of the Australian National University (Field Studies have been carried out by the post-graduate students of the department in Kashmir, Malwa, Tanjore (India); Sumatra, Malaya and Borneo). *Pubs*: Report on the *Iban of Sarawak; Iban Agriculture; Family System of the Iban of Borneo; Iban Pottery.* Works forthcoming: *Iban Augury; The Iban in Social structure in S.E. Asia.* Books on Iban Social Structure, Religion and Ikat Weaving are under preparation.

BURMA

LITERATURE:

U Wun (University of Rangoon, Rangoon, Burma):

Chief Editor, Department of Translation and Publications, University of Rangoon. Born 1909. M.A. (Rangoon) and B.Litt. (Oxford) *Pubs*: *Myanma Thathuyan Kyan* (Burmese speller). *The University Burmese Dictionary,* parts I and II. Parts III and IV in progress.

CEYLON

DRAMA:

Saratchandra (Dr.) E. R.: (Ceylon):

Professor of Sinhalese at the Ceylon University; a major figure in Ceylon's artistic and cultural renaissance; revitalized

traditional forms of Sinhalese drama like the *Nadagam* and *Kolam* plays. Besides being a producer of plays is also author of several books; is now (June 59) in Japan with an award of a Rockefeller grant for the study of the Japanese traditional theatre.

PAINTING :

Gamini Warnesuriya (Colombo—Ceylon):

Ceylonese painter. A prominent member of the '43 Group of Colombo. A Colombo Plan Student of Architecture at the University of Melbourne (Australia); has exhibited in Colombo and Bombay; recently held a one man show in Melbourne's Richman Art Galleries. His style "compounds something of a European contemporaneity with a keen sense of his own national tradition".

EUROPE

PAINTING :

Raza S. H. (*Paris*):

A contemporary Indian painter now working in Paris where his art has won high appreciation; played a prominent role in Bombay in the modern movement of Indian painting; prior to the Parisian phase of his artistic career his themes and technique comparatively conservative; his present art replete with unorthodox, warm and sensuous color harmonies is yet an attempt at expression of Indian aspiration in crisp Parisian idioms and constitutes a synthesis with some success of Eastern and Western styles.

INDIA

ART :

Kumar Jitendra (Gorakhpur University, Gorakhpur):

Artist. Born at Najibabad (Uttarpradesh) 1922. B.A. (Hons.) of the Calcutta University; Diplomate in Fine Arts of the Viśva Bhārati University, Śāntiniketan; practical training in stone carving under traditional craftsmen at Kathmandu (Nepal). Interested in creative art, painting, sculpture, crafts, particularly pottery and textile prints; works with a private collection of Folk Art and Crafts. Visited China as a member of Cultural Delegation (1956); recipient of award from Lalit Kalā Akadami, New

Delhi (1956); prize winner for sculptures in All India competitions held by Indian Sculptor's Association (1955, 1957 and 1958). The Lalit Kalā Akadami selects his works for annual exhibition and the government of India includes his works in exhibitions held in foreign countries. Now head of the department of Fine Arts and Music, Gorakhpur University (U.P.). Work in progress: Sculptures in stone, wood and metal.

Vasudeva Sastri, K. (Sarasvati Mahal Library, Tanjore):

Research Professor at the Sarasvati Mahal Library. Born in Kivalur, (Tanjore District) 1894. B.A. Has been pursuing study, practice and research in Traditional Arts, viz. Music and Dance, for a long time, and has edited several works in Music, Dance, Ayurveda (Medicine), Sculpture and contributed several papers of cultural interest. Participant at the Dance Seminar convened by the Sangeet Natak Akademi at New Delhi in 1958.

DANCE:

Amubi Singh, Guru (N. India):

After undergoing training under eminent Gurus of Manipur has devoted himself to the cause of the revival of Maṇipuri dancing. Was associated with Uday Shanker's Culture Centre and has trained a whole generation of able teachers and exponents of Maṇipuri dancing; also well-known as a musician composer. First to receive the Sangeet Nāṭak Akademi award for Maṇipuri dance in 1956. Participant to the Dance Seminar of the *Sangeet Nāṭak Akademi*, 1958.

Birju Maharaj (New Delhi):

An accomplished young artiste. Son and disciple of Achchhan Maharaj of the Kalka-Bindadin Gharana of Lucknow. An earnest devotee of dance with amazing ability to grasp the intricacies of rhythm. Is on the staff of the Bhāratīya Kalā Kendra, New Delhi. Participated in the Dance Seminar convened by the *Sangeet Nāṭak Akademi* in 1958 at New Delhi.

Chandralekhā (Gujerat):

Dancer; The most authentic non-South Indian exponent of *abhinaya* made famous by Bālasarasvati; acquired her thorough

training in the art under Guru Ellappa Pillai. She displays extraordinary ease and vigour of movement and brings the inherent grace of her supple body to the dance.

Chatterji, Rita (Bengal) :

Dancer; A graduate of the Calcutta University. She had some training in Maṇipuri style of dancing, before studying Bharata Nāṭyam under Guru Chokkalingam Pillai. She is not content to leave the Bharata Nāṭyam technique to its traditional atmosphere of bad costuming and no decor, but seeks to enlarge the concepts of the style, with acute criticism.

Hadassah (now at Bombay — June 1959) :

Dancer; born in Jerusalam and comes of an old Rabbinical family. Brought up in the Hassidim tradition, a Jewish devotional cult similar to the Hindu Bhakti cults; attracted to Indian dance in the course of her study of different forms of dance art in various parts of the world, learnt the Indian art from people visiting New York and mastered its technique; has herself trained some American dancers in the art and put an end to fake Hindu dance which passed for the real art in America in her *Broadway Hindu*, a hilarous satire; her *Shuvi Nafshi* described as a "dance of Biblical power in its projection of ecstatic reverence for the divine"; her contribution to dance art is a fusion of the modern form with oriental idioms; is now taking lessons at Bombay in Kathak and Maṇipuri and plans to follow it with training under Balasarasvati at the Madras Music Academy.

Kamala Laxman (Madras) :

Dancer; once affectionately called Baby Kamala, is a pupil of Ramiah Pillai, a renowned Dance Master, who claims that 'he has preserved the ancient idiom and has yet introduced some new ideas in this art'. Kamala's style is marked by a sincere addition to the content of the ancient dance, in the spirit of absolute anonymity, without any wish to push her personality forward. She has performed extensively in India and in Europe.

Kittappa (Bangalore) :

Dance Master. Son of late Ponniah Pillai, who was Principal of the Rajah Annamalai College of Music, Annamalainagar; an

able *Naṭṭuvanār* (Dance Master); has trained many disciples at Bangalore in the art, Padmalochani and Roshan Vajifdar among them.

Krishna Rao, U.S. (Bangalore) :

Dance artist. Graduate of the Mysore University; learnt Bharata Nāṭyam under the late Vidvan Puttappa of Kolar and late Pandanallur Minakshisundaram Pillai, and Kathakalai under Kumaran and Guru Kunchu Kurup; his wife too a Bharata Nāṭyam exponent; runs a dance school in Bangalore; has written a book in Kannaḍa *Ādhunika Bhāratadalli Nritya Kala,* published by the Mysore University. Participated at the Dance Seminar in New Delhi in 1958 convened by the *Sangeet Nāṭak Akademi.*

Mahalingam Pillai (Bombay) :

Dance Master; son of famous Naṭṭuvanār (Dance Master) Kuppiah Pillai. Learnt the art from his father and music from Pandanallur Gñāni Pillai; runs the Rājarājeśvari Bharata Nāṭya Kalā Mandir at Matunga, Bombay where he has trained a number of distinguished dancers including Roshan Vajifdar, Damayanti, Joshi, Ramani and Gopal.

Neog, (Dr.Maheswar) (Gauhati University, Gauhati) :

Literary and Art critic. Born at Sibsagar in 1918; M.A. of the Calcutta University and D.Phil. of the Gauhati University, his thesis being *A Cultural History of Assam of the age of Śankaradeva.* Author of several outstanding publications and editor of a number of cultural journals; has also written poetry besides compilations of anthologies in Assamese, viz., *Sanchayana, Bhakti-Gita Sankalan,* the former for the Sāhitya Akademi, New Delhi, and the latter for the Government of Assam; associated with cultural and research associations; nominee of the Government of Assam on the General Council of the *Sangeet Nāṭak Akademi,* New Delhi. Delegate to the Dance Seminar convened by the *Sangeet Nāṭak Akademi* at New Delhi in 1958.

Padmalochani (Bangalore) :

Dancer; comes from an enlightened family of Bangalore. She had her training in Bharata Nāṭyam under the great Dance Master Minakshisundaram Pillai and his descendants Muthia Pillai and

Krishnamurthi Pillai for a number of years. Later she was trained by Srī Guru Kittappa. She is a good student of music which gives her a sense of *tāla;* was awarded Govt. of India Scholarship for two years; she was a delegate to the Dance Seminar held at New Delhi in 1958 by *The Sangeet Naṭak Akademi.*

Ramiah Pillai, Vazhuvoor (Madras) :

Dance Master. Comes from a well-known family of Nāṭya Ācāryas (Dance Masters) in Tanjore District; initial training under his uncle Manikka Naṭṭuvanār; learnt *abhinaya* under Jagadambāl of Madurantakam; Title Nāṭya Kalā Kesari in 1948; has trained many disciples in Dance art prominent among whom are Kamala Laxman, Vaijayantimala and others.

Rehman, Indrani (India) :

Grew up in the world of dance, because her mother, an American woman, ventured into South Indian villages learning forgotten techniques from old gurus. She went to America, where she married Habib Rehman, a talented Indian Architect, and returned with him to India. Then she became a pupil of Guru Chokkalingam Pillai, a well-known dance master.

Shri Ram, Rādhā (Kalākshetra, Adyar, Madras) :

Dancer; a niece of Srmt. Rukmini Devi of Kalākshetra where she was trained. She has noble bearing as a dancer, with a clear and pure expression. Her technique is effortless, specially in the *Tillāna.* Her *Nṛitya* is full of grace.

Swaminath Pillai, T. K. (Tanjore District, Madras State) :

Belongs to a family of dancers and dance masters and is now the senior *Naṭṭuvanār* (Dance Master) in the field of Bharata Nāṭyam; hails from a family of reputed exponents of the art and he was the chief pupil of the well-known Nāṭya Kalānidhi S. Minakshisundaram Pillai a traditional Dance master. He is associated with temple dancing in the Tanjore district.

Vajifdar, Roshan (S. India) :

Dancer; Practised the art early under her sister Shirin Vajifdar and Guru Krishna Kutty. With a Government of India

scholarship she continued her studies under Guru Chokkalingam Pillai, in Madras, and under Kittappa, in Bangalore. Has given performances in many places. The critics have noticed the exquisite *Abhinaya* which she brings to the rendering of the *Padam*.

DRAMA :

Bhadury, Sisir Kumar (Burranagar, Calcutta) :

Pioneer of modern Bengali stage and noted Film star. Born in Midnapore in 1889; died 30-6-1959; Master of Arts; joined the professional staff of Vidyasagar College; in 1921 left it and joined the Madan Theatre and for nearly four decades from then worked for the renaissance of the Bengali theatre; made a great name in performances of *Raghubīr, Sītā, Shoroshi, Sesh Raksha, Digvijayee, Shankha Dhwani, Palli Samaj, Tapati, Shah Jehan, Chandragupta* etc., most of which were his own productions; Started a Nāṭya Mandir in 1926; in 1929 theatrical trip with his troupe to U.S.A.; also visited England; in 1942 opened his own theatrical home, *Sri Rangam*, where he embarked on various types of experiments with drama; *Michael Madhusudan*, the greatest of his productions.

Sachin Sen Gupta (Bengal) :

Noted dramatist and playwright. Born in 1893; education at the National College, Calcutta; Journalist; came in close touch with Śrī Ahindra Choudhury, the noted actor, from whom he drew his inspiration. Between 1928 and 1948, 28 of his plays were publicly staged with success. Visited China in 1953, Finland, USSR and Czechoslovakia in 1955. Member of the Sangeet Nāṭak Akademi, New Delhi.

FOLK ARTS :

Jogendra Saksena (C.B.R.I. Museum, Roorkee, U.P.) :

Author, Journalist and Folk-Design specialist and Curator, Central Building Research Institute Museum, Roorke. Fields of interest: Folk designs, Folk songs, Folklore, Folk games, Folk traditions, Art, Archaeology, Painting and Sculpture. Education: B.A., LL.B., Diplomate in Archives; has studied also Museology and Musicology. Member, Regional Advisory Art Committee, Rajasthan, Rajasthan Lalitkala Akademi, Museum Associations, London, Bombay. Between 1949-53 was engaged in collection, reproduction, study and research in Folk designs (Māṇḍanā and

Mehndī) of Rajasthan under the guidance of Dr. V. S. Agarawal, Professor of Indology, Benares Hindu University. (Drs. Agarwal and Elwin and some others have highly praised this work on the traditional decorative art of ladies of Rajasthan and commend its publication). Continues research individually on the utility of foamed concrete for sculpturing and decorative purposes. Needs funds to implement his plans for a Folk Designs Museum. Holds about 400 rough sketches of Folk designs, 100 coloured reproductions of the above, a full set of 24 Hindu mythological avatārs—Bundi Kalam (late 18th century) and some coins. Has published a few books on Drawing and designs and has in manuscript a book on Folk Arts of Rajasthan; author of many articles on Art, Culture, Archaeology, Folk songs, games, etc.

Ramanamurty, M.V. (Vallabhai St., Kakinada, Andhra Pradesh) :

Director and Founder of Sri Śāradā Nrityaniketanam; Government of India scholar doing research in *Tōlubommalāṭa,* (Leather puppet shows). Has prepared some plays suitable for puppet shows. Holds a collection of Leather puppets.

MUSIC :

Balasaheb Poochwale (Gwalior) :

Received his training in classical music from his father the late Rajabhaiyya Poochwale and later from Pandit S. N. Ratanjankar. Balasaheb is at present on the staff of Madhav Music College, Gwalior. His forte is *Khayāl* but he sings *Thumri* and *Tappā* with equal excellence and ease.

Bismillah Khan (Banaras) :

A Muslim Hindustani instrumentalist now 42 years old; hails from a family of musicians; an accomplished artist he is responsible for raising the *shahnai,* a musical instrument comparable to the *nādasvaram* of the south to the status of a concert instrument of great depth and variety; he plays both classical and light melodies with rare charm and is noted for his limitless range of tonal subtleties; received the Presidential award for music; holding that musical genius will unfold itself under any circumstance he is not much against the so-called baneful effects of the film and the radio which according to him help in reaching classical music to all.

Ghosh, Pannalal (c/o All India Radio, Bombay) :

A leading Hindustani flutist. Born in 1911 in the Barisal district of East Pakistan. His father, Akshay Kumar, was a *sitarist.* Used to play light pieces on the flute since he was seven but did not have training under a real *ustad* till he was 36; miscellaneous callings till then like boxing which he even taught in a school. The New Theatres, Calcutta, took him on the orchestral staff for background music and thereafter he began to devote time to learning under real musicians; in 1938 accompanied the Seraikella State dance troupe as music director on a tour of Europe; on return learnt from Girija Shanker Chakravarti; in 1940 left for Bombay and joined the Bombay Talkies; from then on devoted himself to classical music; became pupil of Ustad Alauddin Khan; Instinct, technique and practice are according to him the fundamental prerequisites of music; highly impressed by Western music; his experiments with orchestration as a music director in films have led him to the conclusion that harmonization is unsuited to Indian classical music and tends to detract from its spiritual value; likes Carnatic music; and has adapted and played a number of its rāgas in Hindustāni style.

Ghose, Śāntidev (Viśva-Bhāratī University, Śāntiniketan):

Musicologist. Born in Tipperah (East Bengal) in 1910; training under Rabindranath Tagore and Dinendranath Tagore; became a teacher at Śāntiniketan; an associate of Tagore in his mission of revival of Indian dance; studied Maṇipuri, Kathakali and Kandyan styles at Maṇipur, Keralakalāmaṇḍalam and Ceylon; has published the well-known book *Rabindra Sangīt.* Head of the Department of Rabindra Music and Dance at Viśva-Bhārati University; delegate to the Dance Seminar in 1958 at New Delhi held by the *Sangeet Nāṭak Akademi.*

Hafiz Ali Khan Ustad (Delhi) :

A Hindustāni musician of Gwalior; comes of a family of traditionally reputed sarod players; over sixty years of age; his father Ustad Nanne Khan and grandfather, Ustad Ghulam Ali Khan were well-known Sarod players; after early training at home took lessons from Bade Mohammed Hussain Khan and later from Ustad Wazir Khan of Rampur. Was court musician at Gwalior Darbar for a number of years. He possesses a unique style and his music has both a personality and an appeal. He reveres music

as a sacred art, holds that the ancient forms of *hori* and *dhrupad* are true music, and is not in favour of later developments like *khayal* and *thumri*, of creating new rāgas and of musical notation. He has received the Presidential award for music.

Krishnamurthy Pillai, K. P. (Madras) :

Musicologist and dance artist. Born at Tanjore in 1913 and comes of a traditional family of musicians; training in the arts under his own father and under Naṭēśa Śāstri, a descendant of the well-known composer, Śyāmā Śāstri. Assisted his grandfather, a reputed dance master in his creative work; associated with the Annamalai University as an examiner for music and with the Department of Music at the Tamil Iśai Śangam, Madras, as its Head; has taught *Bharata Nāṭyam* to a few Government of India scholarship holders. Participated at the Dance Seminar convened by the Sangeet Nāṭak Akademi in New Delhi in 1958.

Sadiq Ali Khan, Ustad (Rampur):

One of the notable exponents of the Saraswati Vīṇā, an ancient traditional musical instrument; born in Jaipur and hails from a family of traditional musicians; rigorous training for 16 years under his father, Musharraf Ali Khan belonging to a family of Binkars of several generations; lived and played in the princely courts of Jhalawar, Alwar, Jaipur and Rampur; as a staunch traditionalist naturally averse to modern methods of music in singing and teaching, is against the notation system. An ardent devotee of Dhrupad, classical Hindustāni music, he has no fancy for light music like the Pilu.

Sanjeevarao, Palladam (Telugu Brahmin Street, Coimbatore) :

Flutist. The only living disciple of the late famous Śarabha Śāstri. President of the Music Academy Conference and recipient of title *Sangīta Kalā Nidhi* (1943) from the Academy; winner of award from the Sangeet Nāṭak Akademi; has now practically retired owing to old age.

Srinivasa Rao, Sandhāyavandanam (Madras) :

Musician. Had his training in music from the age of five from Pallavi Vidwān Pakka Hanumanthācārya of Hindupur (Andhra) and later came under the stewardship of Śrī T. L. Venkatarama

Iyer from whom he learnt compositions of Dīkṣitar. He has a large repertoire of the *kṛtis* of the Classical Trinity and *Dāsara Padagalu*. He has also imbibed the various aspects of traditional and classical Carnatic music from great musicians like Tiger Varadachary, Mahārājapuram Viswanāatha Iyer and others.

Tiruviḻimiḻalai Subramania Pillai Brothers (No. 1 Road, Koranad, Mayavaram) :

Nādasvaram players. Received their early training from their father Tiruviḻimiḻalai Swaminatha Pillai and their uncle Nagore Subbiah. Later, they came under the influence of Kāncīpuram Subramania Pillai, who was a well-known exponent of some of the rare compositions of Tyāgarāja, Śyāma Śāstri and Aurṇagiri's Tiruppugaḻ in difficult and uncommon rhythmical structures. The Brothers have specialized in rāga and pallavi elaboration, and their combination for duets and their extensive repertoire have placed them very high in popular estimation.

Vedi, Pandit Dilip Chandra (Punjab) :

A Hindustāni vocal musician not tied to tradition; direct descendant of Guru Nanak; early training at the Khalsa school, Amritsar and under Ustad Uttam Singh; later (1918) became pupil of Bhaskar Rao, a celebrated Khayal singer and Ustad Fayyaz Khan (1921); Court musician to the late H. H. Bhupinder Singh of Patiala; public honours and renown from 1925; does not care for Carnatic music; composer of new rāgas and advocate of changes in the art.

PAINTING :

Almelkar, A. A. (103, 1st Floor, Aliumer St., Pydhonie, Bombay-3) :

A prolific contemporary Bombay painter with an idiom of his own; assimilating the art of India he tries to rediscover in his works the forms of oriental art in a modern context. One could see in his paintings the impact of the Deccani miniatures.

Gujaral, Satish (1, Constitution House, Curzon Road, New Delhi.)

Contemporary Indian painter. Born (1925) at Jhelam, W. Punjab. Pupil of the Mayo School of Art, Lahore (1939-44)

and later at the J. J. School of Arts, Bombay (1952-54); Pursued his study of painting, sculpture and graphic arts at Palacio Nacional de Bellas Artas, Mexico and at various workshops in New York, London and Paris. Distinctions won: All India scholarship from Art in Industry Exhibition, Calcutta (1944); Indo-Mexican scholarship (1952); President's award (1956 and 1957). Has held one man shows at New Delhi (1952, 1955, 1959); Bombay (1955, 1959); Mexico (1953); New York (1954); London (1955). Is preparing mural designs for Vigyan Bhavan, N. Delhi. Has contributed several articles on art. His technique original and his compositions deeply emotional and gloomy showing him as a commentator on life and preaching the message of compassion through his paintings. "Indira Gandhi", in a madonna-like stance, "Nehru" lost in thought and lonely and austere, "Fate Bound", "Prometheus Unbound", "Self Portrait" and "Wail" exhibited at the one man show at the Jehangir Art Gallery, Bombay, are some of his characteristic specimens.

Kaul, Triloke (Office of the Director, School of Designs, Exhibition Grounds, Srinagar):

Contemporary painter. Born in Śrīnagar 1925. B.A. of the Panjab University (1944); B.A. in Fine Arts, Painting of M. S. University, Baroda (1957). Founder of Kashmir Art Society, Kashmir, and member of the Sub-Committee for painting and calligraphy of the Government Cultural Academy, Srinagar. Has exhibited and won prizes at several shows in India and abroad. Now Director of the School of Designs, Kashmir, a research organization of the Kashmir Government, aided by the All-India Handicrafts Board for reorientating old and traditional designs in Kashmir handicrafts.

Khanna, Krishen, (c/o Grindlays Bank, Armenian Street, Madras-1):

A versatile Indian painter and one of the pioneers of the now defunct Bombay Progressive School of Painting; better known abroad than at home; figure compositions his speciality; Parisian finesse and expressiveness noticeable in his art; employs warm and sensuous colour; varied imagery and vocabulary, plasticity and profundity, crispness and communicability characteristic of his art; "has discovered an imagery which is both romantic and typical of the South; and his pictures of the people, the fishermen, the

musicians and the women of the fields have about them the agile rhythms of the south and the luminosity of the peninsular sun".

Maitra, Rathin (Government College of Arts and Crafts, 28, Chowringhee, Calcutta-16):

A painter. One of the pioneers of the avant-garde movement in Bengal. Professor at the Government College of Art, Calcutta and Art Master at the Doon School, Dehra Dun; though his idiom is modern with foreign influences from École de Paris he is a typical Bengali at heart, believes in the sustaining power of tradition and has integrated other elements into his own vision and technique; holds that an artist's experiments must be based on certain fundamental beliefs; emphasis in his canvas not on cerebral but on the lyrical; theme of primary importance to him; his line derived from folk art is bold and dynamic; not much known as he seldom exhibits what he paints. Recently he took up appointment as an art master for a term at Bryanston Public School at Blanford, Dorsetshire, under a British Council Teacher-exchange Scheme.

Mazumdar, Nirode (Calcutta) :

Contemporary Indian Painter. Studied painting at Śāntiniketan. His exhibition at Calcutta in 1945 and 1946 won the admiration of M. René de Berval who got him a scholarship to study painting at Paris where he stayed for four years: Has exhibited at the Galarie Barbizon at Paris and recently (1958) at the Artistry House, Calcutta. While he is one of the artists capable of finding a synthesis between East and West, he is deeply attached to his country's culture. "Images Éclosés" which he displayed at the Artistry House was a series depicting the story of Behula and Lakhindar, a romantic theme from Bengal folk tales.

Parimoo, Ratan (Fine Arts College, University Road, Baroda-2):

Painter. Born at Śrīnagar 1936. Matriculated in 1950. M.A. in Painting and Post-graduate Diplomate in Museology, Baroda University (1957). Government of India Scholar (1957-59 worked under Prof. N. S. Bendre at the Baroda University). Produced two dissertations viz. *Use of calligraphic lines in Painting; The Technique and care of Indian Miniature Paintings.* Is working on two monographs, on the History of Painting in Kashmir, and A Study of the Development of Indian Painting (Miniature) from

early Gujarat to mature Kangra in terms of formal values. His early works much influenced by bright colours of Persian miniatures and the calligraphic lines of Indian Painting. Calls himself a modern painter and aims at steadily leading to abstract painting.

Rasik, Raval (Bombay):

A serious and significant contemporary Indian Painter who has evolved from his own aesthetic experience an individualistic style; paints in bold colours; feeling for line, form and plasticity of visual imagery more conspicuous than in any other contemporary painter; though his prototypes are vague and amorphously primitive and suggest the beauty of traditional frescoes, the forms are handed with suavity and sophistication that is entirely of the twentieth century; possesses charm, dignity and universal appeal.

Santosh, G. R., (Fine Arts College, Pushpa Bagh, Baroda-2):

An eclectic and unorthodox contemporary painter of the Baroda group of artists; his idiom modernistic, crisp and pleasing; line fluent, sensitive and virile and yet with an oriental delicacy. "While retaining the Indian elements of rhythmic line and flat pattern, explores the possibilities of investing them with an expressionistic impact."

Sheikh Gulam Mohammed (Faculty of Fine Arts, Fine Arts College, Pushpa Baug, University Road, Baroda — 2):

Artist. B.A. in Fine Arts; practices in the modern trend of painting; has exhibited at the Bombay Art Society, Bombay, Bombay State Exhibition, Poona, All India Fine Arts and Crafts Society, Delhi, Arts and Crafts Society, Callcutta and under the auspices of the Baroda Group of Artists at Bombay. Has organized *Lekhak Milan*, a discussion group of artists; Editor of Art sections in journals, *Yuvak, Vishvamānav;* Editor, *Journal Fine Arts* College, Baroda; *Pubs*: many articles explaining the modern movement in painting and also stories and poems in Gujerati.

Subramanyan, K. G. (Handloom Board Designs Centre, 15, New Queen's Road, Bombay-4):

Artist. Born in Kuthuparamba (Kerala State) 1924. General education up to B.A. Trained in Traditional Art, Painting and

Sculpture at Kalābhavan (Śāntiniketan) 1944-48. Viśvabhārati Diplomate in Fine Arts. Has travelled in England, France and Italy. Held one man shows in Delhi (1955) Bombay and Delhi (1958). Has a collection of his own paintings. Now Deputy Director (Designs) at the Handloom Board Designs Centre, Bombay.

Tana, Pradumna Arvind (Trivedi Blocks, II, Dadyseth Cross Lane, Chowpatty, Bombay-7):

A contemporary Indian Painter and one of the most sensitive and imaginative exponents of the Indian idiom. Though by training and temperament he has his roots in India he feels that a traditional artist is a mere anachronism to-day. He integrates the lessons of his training and his own faith into contemporary sensibility; suavity and fluency characteristic of Oriental Art seen in his works.

PHILOSOPHY:

Balasubramaniam, K. M., B.A., B.L. (Known as Tiruvāśagamaṇi):

Gave up career in the Trichirapalli bar for literary and philosophical pursuits. A fluent speaker in Tamil and English. Has published a metrical translation in English of the *Tiruvāśagam* of saint Māṇikkavāśagar with a learned introduction and critical notes. His lectures on *Śaiva Siddhānta* delivered at the Banares and other north Indian Universities, will be published shortly. He was honoured with title '*Śivabhaktamaṇi*' by Śrī Jagadguru Śankarāchārya of Śringeri.

SCULPTURE:

Bakre, Sada (Bombay):

Indian Sculptor. Was at the J. J. School of Art, Bombay. Went to England in 1951. Has held several exhibitions in India and the Continent. Displayed 14 sculptures recently at an exhibition at London's "Gallery One" in D'Arbalay Street.

Bhatt, G. C.: (Bhikhubhai Inamdar's House, Svetanpura, Surpaneshver Mahadeo's Kancho, Baroda):

Contemporary freelance sculptor. Born at Chhatral (Baroda dist.) in 1931. General education: up to Matriculation. Tradi-

tional arts: Diplomate in Sculpture, M. S. University, Baroda (1954) and post-diploma holder in bronze casting in the same University (1954-58); studied sculpture as Govt. of India scholar under Prof. Shankho N. N. Chaudhuri. Tutor in sculpture (Bronze-casting) at the Faculty of Fine Arts, M. S. University, Baroda. Has assisted in the execution of several bronze castings; his works commended at the M. S. University Faculty Exhibition, Bombay (1952); Hyderabad Art Society Exhibition, New Delhi (1954). Has won several prizes and medals in All-India Exhibitions from 1955: Toilet—2′ high (prize from the First Lalit Kalā Exhibition and purchased for the National Art Gallery, New Delhi; "Kitti-kitti"—2′ high prize from the Indian Sculptor's Association Exhibition, 1956); "Women squizzing cloth"—12½′ high (prize from the Bombay State Art Exhibition, 1957), "Seated Figure (prize from All-India Fine Arts and Crafts Society Exhibition, New Delhi, 1959); other productions: "Lady with a book"—1½′ high "Sisters", "Bird".

Digambar Babaji Jog, (D-8, Model House, Proctor Road, Bombay-4):

Contemporary Sculptor. Born 1914. General education up to Matriculation and training in traditional arts, sculpture, crafts, stage decoration and murals. Diplomate in Drawing and Painting. Founder member of the Indian Sculptors' Association, Bombay; has won distinctions in Art Exhibitions. Was Art Executive Officer in the Department of Information and Broadcasting, Government of India; Chief Artist and Modeller at the Prince of Wales Museum, Bombay. Has executed many commissioned orders; owns his own Studio founded in 1939; teaches Sculpture to art students and gives demonstrations. Executes orders, public and private. His private holdings include Museum models, Prize Exhibits, and some books on sculpture, bronze casting, wood work, etc.

Chaudhuri, Sankho, (College of Fine Arts, Baroda-2):

Contemporary sculptor; schooling at Śāntiniketan under Ram Kinkar (see *Bulletin*, 1957, p. 184 for Ram Kinkar); visited Europe to study art trends; his forms regarded as fantastic are unique in poise, plasticity, serenity and solidity; they are simple and sincere. Head of the Department of Sculpture, College of Fine Arts, Baroda.

Gupta, Prodosh Das: (National Gallery of Modern Art, New Delhi):

Contemporary sculptor; training under Deviprasad Roy Chowdhury, the well-known artist; worked as Head of the Sculpture Department at the Baroda University (1950) and later as Professor of Sculpture in Government College of Arts and Crafts, Calcutta; now Curator, National Gallery of Modern Art, New Delhi; there is a fusion of old and new in his forms which reveal a sensitive touch, distinction, vision and technique.

INDO-CHINA

ARTS AND CRAFTS:

Nai Ped Purukspongse (Thailand):

Artist. Carves from the inner core of mapring wood. Mapring tree is a big tree which often has a core with strange natural forms which he turns into objects of art. His grand-father Khun Chorn Vari was the first to use the mapring tree for wood carving. Recently Nai Ped Prukspongse presented as gift to His Majesty the King of Thailand forty pieces of wood carving.

CULTURE:

Chin Youdi (Division of Archaeology, Fine Arts Department, Bangkok, Thailand):

Chief of the Department of Archaeology. Born 1912 in Thailand; education at Suankularb College, Bangkok and LL.B. (Thama-sat), Bangkok; part time Lecturer in the Fine Arts University, Bangkok; fields of interest: Archaeology, Pre-history and Ethnology. *Pubs.*: *Ancient Monuments in Thailand; A Short History of Thai Arts* (in Thai language); *Buddha Images in Thailand* (in collaboration with Prince Subhadradis Diskul), *Thai Costumes* (in Thai language); work in progress *Stone Age in Thailand.*

Chirayu Navawongs, M. L., (Chulalongkorn University, Bangkok):

Lecturer in the Faculty of Arts, Chulalongkorn University, teaches Thai, Sanskrit and English. Born in Bangkok, 1912. Education at Debsirindra School, Chulalongkorn University, School of Oriental and African Studies, London University, Trinity College, Cambridge.

Chitr Buabusaya, (Arts and Crafts School, Bangkok):

Principal, Arts and Crafts School, Bangkok. Born in Bangkok 1911. Education at the Bangkok Arts and Crafts School; post-graduate course in sculpture and painting at the Tokyo Fine Art Academy; with Unesco Technical Assistance Scholarship studied pottery at the Royal College of Arts London and toured France, Italy, Cambodia, Vietnam and Burma to pursue his study of arts and crafts; represented Thailand at the International Conference of Artists in Venice, Japan Senior for Arts and Crafts (1954); has won distinctions for designs, posters and sculpture work; educational activities comprise research in pre-historic arts and crafts of Thailand, lectures on Thai Traditional Culture, organizing a course in pottery, weaving and enamelling at the Arts and Crafts School, Bangkok, field work—observation of prehistoric sites in Thailand. Holdings: Ten film strips on arts and crafts and archaeological specimens of Thailand and museum materials. *Pubs.: A Short Thai Art History; Pottery in Thailand; Thai Art* (Ashivasara periodical); *Prehistory of Thailand; Buddhist Images in Thailand;* works in progress are: *Prehistoric Pottery in Thailand; Foreign School of Art in Thailand.*

Kochorn Sukhabanij (Chulalongkorn University, Bangkok):

Education at the Chulalongkorn University, Bangkok, School of African and Oriental Studies, London; Harvard University, U.S.A.; Fellow in Humanities (Rockefeller Foundation); member of Thailand Historical Commission and Historical Text-books Committee. *Pubs.:* (in English): *Who were the Siamese, and What was Thailand?; Thai Beach-Head States in the 11th-12th Centuries; Was Nom Thom the first King of Sukhodaya?; Proposed Origin of the Siamese Thai; A Glimpse of Early Thai History;* Many in Siamese.

Rong Syamananda, (Chulalongkorn University, Bangkok):

Professor of History and Dean of the Faculty of Arts, Chulalongkorn University. Born 1911 at Bangkok. M.A. (Cantab.), Diploma in Education (Cantab.) and certificate holder of d'Etudes Françaises (Grenoble); awarded Unesco Fellowship for an educational study tour in U.K. and U.S.A. (1953); has lectured in Japan and France (1956-57); visited West Germany (1958); member of

the Culture and Education Committees of Unesco National Commission of Thailand; Committees for revising Thai History and compiling Thai Encyclopeadia; Councils of Chulalongkorn University and of the College of Education. Educational activities: lectures on Thai History, etc. *Pubs.*: *Thai Education;* a work on *Thai and Foreign History* under progress.

Sibunruang J. Kasem, (*Mrs.*), (Villa Sivadon, 1, Convent Road, Bangkok):

Lecturer in French language and literature at the Faculty of Arts, Chulalongkorn University, Bangkok. Born 1915. Field of interest: Ethnology and Folklore; *Pubs*: *Le Français par la Radio* (1951); *La Literature Siamoise,* (1953); *L'Eternal Triangle de l'Amour* (*Unesco*); *Le theatre Français* (1954); *The Siamese Folktales,* Vol. I (1954); *Manuel de Français pour les debutant,* (1957); *Bangkok, Capitale de la Thailande* (1957).

Sumonjati Swasdikul, (Chulalongkorn University, Bangkok):

Lecturer in History and Secretary to the Board of the Faculty of Arts, Chulalongkorn University, Bangkok. Born 1910. B.A. and Diplomate in Education. *Pubs*: *Principles and Methods of Teaching; The Meaning of the Word "Siam"; Pra Law* (Literary Criticism)—all in Thai; *Sukkhothai; The old city of Ayudhya; The Life Story of King Nare Suan, the Great*—all in English.

Tri Amatyakul, (National Library, Fine Arts Department Ministry of Education, Bangkok, Thailand):

Born in Thailand, 1908. General Education at Suan Kularb and Assumption Colleges; military cadet; Chief of Literature and History Division and Chief Librarian, National Library, Fine Arts Department; Member of The National Committee of Museums, Arts Committee of the National Council of Culture, Committee of the Thai Library Association and Secretary of the Committee for the revision of Thai History; Representative of Thailand at the meeting of the International Committee of Museums in Rome (1953) and delegate of the Thai Library Association for the seminar on the international exchange of publications in the Indo-pacific area held in Tokyo in 1957; *Pubs*: To mention a few *The Thai Guide book of Nakorn Pathom; The Thai Guide book of*

Cholburi; Guide to Ayudhya and Bang-Pa-In; Guide to Damrong Rajanubhab Library; in Thai and English languages); *Guide to Sukhothai; History of important tours in Thailand; History and Archaeology of Thailand* (all in Thai language); *The National Library of Thailand* (English).

Yupo Dhanit, (*Dr.*), (Fine Arts Department, Bangkok, Thailand):

Director General of Fine Arts Department, Bangkok, Thailand and also Lecturer on Buddhism; Born 1907 in Thailand; Graduate of the Ecclesiastical—Doctorate of Thailand; proficiency in Arts and Drama in Traditional arts. Author of many books on the Thai music, classical dance, Thai History and literature; to mention a few: *The Classical Siamese Theatre; Preliminary Course of Training in the Thai Theatrical Arts; Artists of the Thai Dance-Drama or Lakon,* Vol. I; *The Khon* (Masked play); also contributor of many articles, esp. to the *Silpakon Magazine.*

LANGUAGE AND LITERATURE:

Pra Voravedya Bisit (Chulalongkorn University, Bangkok):

Professor of Thai langpage and Head of the Department of Thai and Ancient Oriental Languages, Faculty of Arts, Chulalongkorn University. Born 1883. D.Litt., and Dip. in Ed. *Pubs: Handbook on the Tragedy of Kumsuan Sri Prachya; Principles of Thai Language; A History of Thai Literature* (all in Thai).

MUSIC:

Nai Montri Tramot, (Department of Fine Arts, Bangkok, Thailand):

Lecturer on Thai Music at the Dramatic school of the Department of Fine Arts, Bangkok. Born in 1915 at Supanburi, Thailand; general education at the Supanburi High School and training in the traditional music of Siam at the Samuttha Songkhram and the Entertainment Department in the court of King Vajiravudh; has composed many traditional popular Thai songs and published a book, *Thai Musical Festivities* besides articles in the journal of the Fine Arts Department. Is preparing a text book on theories of Thai music.

PAINTING :

Fua Haribhitak (C/o. Department of Fine Arts, Bangkok):

A leading artist and instructor of painting at the Silpakorn University, Bangkok. Born in Thonburi, 1910. General Education at the Secondary School, Bangkok and traditional training in painting. Fields of his interest are Art and Culture.

SCULPTURE :

Khien Yimsiri, (90, Department of Fine Arts, Bangkok):

A leading artist and official sculptor in the Fine Arts Department, Bangkok. Born 1922 in Bangkok. General education: Diplomate of Secondary School of Bangkok and traditional training in sculpture. Co-author of *Thai Monumental Bronzes* (1957); is working at a volume on *The Evolution of Certain Aspects of Thai art.*

INDONESIA

ART :

Djumadi, I: (Akademi Seni Rupa Indonesia-Indonesian Academy of Arts, Jogjakarta-Java):

Acting Director of Akademi Seni Rupa Indonesia. Imparts art education—History of art and ornamental design. Owns a studio and a private library of 700 volumes.

LANGUAGE AND LITERATURE :

Sitor Situmorang, (C/o National Academy of Dramatic Art, Indonesia):

Indonesian litterateur. Born at Samsosir (Batak) in 1923. Education: Boarding school at Samsosir; Christian Secondary Grade School at Sibolga; Christian Middle School at Djakarta; spent two years (1950-52) at Amsterdam and one year (1953) at Paris; The Indonesian National Academy of Dramatic Art sent him to Los Angeles and New York to study the theatre; editor-in-chief of *Berita Indonesia;* Lecturer at the Indonesian National Academy of Dramatic Art; Winner of the first prize for literature in 1954-55 from Badan Musjawarat Kesenian Nasional (Federation of Cultural Societies). Influenced early by the writings of the

19th century Dutch writer, Douwes Dekkar, who condemned Dutch colonial policy; *Pubs*: Stories and poems to various newspapers; *Surat Kertas Hidjan* (The Green Letter), a collection of sonnets; *Suara Nasional* (The National Voice); *Marhaenisme dan Kebudajaan Indonesia* (Marhaenism and Indonesian Culture—Marhaenism is the political philosophy of the Natoinalist party); *Pertempuran dan Saldju di Paris* (The Battle and the Snow in Paris). As a writer of prose, poetry, plays and short stories he counts as one of the founders of Modern Indonesian literature and pleads for systematic translation of masterpieces.

MEXICO

CULTURE:

Yolotl G. de Lesur, (Mrs..), (Sofia 14, Mexico, 20, D. F.):

College studies at German College, Mexico; Graduate studies at the National School of Anthropology specializing in Ethnology (1952-56) with a Government of India and University of Mexico scholarship. Was attached to the Department of Anthropology, Delhi University (1956-58) to study Indian culture in order to organize an Institute of Oriental Studies at the Ibero-American University, Mexico, and promote cultural relations between the East and Mexico. Now Director of courses of Oriental studies at the Ibero-American University.

PAKISTAN

FOLK ARTS:

Mansoor-ud-Din Muhammad, (East Pakistan):

M.A. (Calcutta). Retired as Professor and Head of the Department of Bengali, Dacca College, E. Pakistan. Attended in 1952 the International Folk Music Conference, London as Delegate of Government of Pakistan. Has carried out field work for the last 30 years in Bengali Folk Songs and delivered lectures on them. Holds a collection of books on Folk Songs, music, art and tales in Bengali, Hindi, English and Pashto languages. *Pubs: Haramani* (Collection of Folk songs in Bengali, 4 vols.); *Shirni* (a collection of Folk tales); *Lalan Fakirergan* (Folk songs of Lalan Shah); also many articles on Folk literature and art. *Haramani,* Vol. V ready for publication.

LANGUAGE AND LITERATURE :

Hai, 'Abdul Muhammad: (University of Dacca, Ramana, Dacca):

Head of the Department of Bengali and Sanskrit, University of Dacca. M.A. (Lond. in Linguistics) and M.A. (in Bengali, Dacca). Teaches and guides research in Linguistics and Literature at the Dacca University. Interested in the traditional arts of dance, drama and music. Has contributed two chapters on Folk songs and Folk Literature, and Indigenous Games and Sports of East Pakistan to a report on *Traditional Cultures in E. Pakistan* submitted to Unesco in collaboration Dr. Md. Shahidullah. *Pubs*: *Sāhitya O Sanskriti* (Collection of essays in Bengali on Literature and Culture); *Bangla Sahityer Itibrith.* (History of Modern Bengali Literature); Trans. in Bengali of M. N. Roy's *The Historical Rôle of Islam;* also editor of Bengali Research Journal, *Sāhitya Patrika*. Four titles: Bengali Phonetics (3) and one on Literature are in the press.

PHILIPPINES

PAINTING :

Gregorio, (Dr.) G. Lim, (1004 Folgueras St., Tondo, Manila, The Philippines):

Painter. Born in Manila, 1907. Learnt painting at the University of the Philippines. Member of Contemporary Artists of the Philippines; President of the Art Association of the Philippines, 1956-58. Lectures on art periodically in Manila and neighbouring provinces; organized the First South-East Asian Art competition and convention; his own works of art were included in the Travelling Exhibition to Asia. His *Short History of Arts in the Philippines* to be published soon by the Japan Committee of Congress for Cultural Freedom. Is preparing paintings in oil for a one man show in November 1959.

Rodriguez, Manuel (Contemporary Arts Gallery, The Philippines):

Versatile Filipino Artist. Born in Cebu city in the family of a silversmith. Came to Manila in quest of fine arts and struggled against poverty and suffering; The wooden shoes, toys and souvenirs which he made in these years were prized by American

soldiers; Founder President of a new art-club in the Philippines called the Contemporary Arts Gallery. His entire family is devoted to art and three of his sons have made their mark in Manila's art world. Rodriguez has experimented on more than one medium, oil, wax, water-colour, ink, tempera, enamel; does excellent prints in silk-screen and with wood-and-linoleum-blocks; sometimes combines the methods of painting and graphics and produces unusual results; seems to be concerned at present with the emotional values of colour.

U. S. A.

DANCE:

Sasha Gottlieb, (New York):

Dancer. American Bharata Nāṭyam exponent. Now (Aug. 1959) studying the art under the well-known Dance Master Ellappa at Madras. Studied the art earlier in the U.S. under noted visiting Indian artists like Bhaskar Roy Chowdhury; has given performances at the Brooklyn Academy of Music, New York city's Carnegie Hall and in films. "After spending several months in North India to learn Kathak and Maṇipuri dances she will return to United States to tour campuses giving a taste of the wealth of Indian dance to the young college people". Her cinematographer husband is shooting sequences in India, and tape-recording music for the proposed dance demonstrations.

SECTION V : EXHIBITIONS

AN EXHIBITION OF IRIAN ART (1958)

To many people in the world the island of Irian or New Guinea is still a closed book. Although many parts of it are as yet unexplored, it is a rich store-house of art.

The richness of its art was admirably displayed during a recent exhibition held by the Djakarta Museum as part of its programme to popularize regional art.

The exhibits, which represented only a small part of the Museum's rich collection, ranged from articles used for household purposes to those used on ceremonial occasions.

Irian has several cultural areas. According to researches, the island may be divided into nine art style areas, each with its own style of expression, namely :

1. The area of Radja Empat Island and Geelvink Bay (N.W. Irian);
2. The area of Humboldt Bay and Sentani Lake (N. Irian);
3. The area of the Sepik River (N.E. Irian);
4. The area of Huon Bay (E. Irian);
5. The area of Massim (S.E. Irian);
6. The area of Papua Gulf (S. Irian);
7. The area of Torres Strait (S. Irian);
8. The area of Marind-Anim (S. Irian);
9. The area of Mimika and Asmat (the southwest coast of Irian).

Of the above areas, the Sepik region and the southwest coast of Irian are the richest both in form and style.

The art of Irian belongs to the so-called primitive of folk art, i.e. art which is strongly influenced by the daily life and belief of the inhabitants of the particular cultural area.

Among the exhibits were the following :

Masks, wooden drums, ceremonial staffs, wooden statuettes, ceremonial skirt made of beads polychrome, Origin: Gleenvink Bay area (N.W. Irian 45 × 46 c/m.); Ceremonial shield made of

wood with symolic and anthropomorphic motifs, Origin: Mimika/ Asmata area, Southwest coast of Irian, Size, 175 × 60 c/m.; wooden statue of a female ancestor with a horn bill on her head as a symbol of the human soul living in the supernatural world polychrome, Origin: Sepik area (N.E. Irian; Height: 90 c/m); meal cover with a mask motif, made of clay, Origin: Sepik area, N.E. Irian, Diameter 32 c/m, height 17 c/m; Rock painting found in the MacCluer Gulf area (N.W. Irian); wooden incense burner with mask motif, Origin: Sepik area (N.E. Irian), Height 17 c/m diameter of mouth 7 c/m; rattan ceremonial mask worn as a headgear polychrome, Origin: Sepik area (N.E. Irian), Diameter 24 c/m.

From *Indonesia,* Vol. III, No. 4 (1958), pp. 20-21.

ART IN INDUSTRY EXHIBITION, 1958

The Indian Institute of Art in Industry, Artistry House, 15, Park Street, Calcutta, held an exhibition from 24th to 31st March, 1958. Śrī Morarji Desai, Union Minister for Finance, opened the Exhibition. Prof. Ajit Mookerjee, Director of the Institute, pointed out the need for including aesthetic control in the general concept of quality control in Indian Industries. This is essential in the interest of manufacturers themselves. Indifference now would ultimately lead to debased consumer taste, the symptoms of which were already discernible. Handicrafts were in a somewhat better position. But here again no arresting progress was seen in any craft in spite of State subsidy and other forms of patronage. This could be because of indifference to standards among the craftsmen themselves. If our craftsmen failed to maintain quality or if they remained too conservative, the chances were that the handicraft products, done elsewhere, might be sold back to us. Mr. Mookerjee supported his view by citing the example of the Bankura terracotta horse, now done in Germany as an experiment by an enterprising producer and contended that it was possible before long that Calcutta had German made Bankura horses.

The Hon'ble Minister observed that that heritage should be preserved and its further evolution helped. Handicrafts were not incompatible with the machine age. Machine production could never match the ingenuity of the crafts. He pleaded for the infusion of vitality in the traditional art of India since art sometimes tended to be fragile.

The Institute had shown discrimination in the selection of articles for display. The picture of a grandma telling her beads drawn in the traditional Jadu patua style; adjacently, a number of exquisite Kanthas in different shapes and sizes; an old temple cloth showing a stylized picturization of "Rāslīlā"; a dozen booths displaying old sāri specimens from the different parts of India. And a suggestive 'Brishakat' next to the grandma.

In the first room was a Banaras urni in brocade in four different shades of colours woven as one piece. Among the sāris in kaleidoscopic variety, the Baluchar should be particularly mentioned. Hundreds of small rectangles each with a figure in gold or silver thread were woven all along the body of the sāri. Another object of special interest was an ivory casket of the time of Seraj-ud-Daula showing on the lid exquisitely carved figures of the Nawab as a yonng man and while on hunting, along with his mother and a pet hound. Carved in orderly panels at the sides of the casket were different facets of court life. On the opposite wall was a kantha canopy from Jessore over a hundred years old. The perfect floral motif and the arrangement of the designs enhanced the beauty of this piece which, in any case, was noteworthy for its size.

The masks used in the 'chou' dance of the Chotanagpur area were a vivid reminder of the virility of this folk dance form, happily still extant. In the small room the centre of attraction was a Chamba rumal reputed to be over hundred years old. Unusually large in size, this specimen of a vanishing craft was noteworthy for the corner figures of Vishnu and for the extracts from the *Bhagavad Gītā,* all around, both done in a variety of coloured embroidery. In an adjacent panel were hung 'chogas' in gorgeous brocade. They were made some decades ago in the different parts of India according to the fashion in the respective areas. They were proof of the high standard of cutting maintained by the durgees of those days. Not only adult dress but children's also was made in similar fashion and a couple of these complemented the adult specimen. Certain parts of South India are as famous for wood work as Gujarat-Saurāshṭra and Nepal. Three door frames with different motifs were displayed to draw attention to this one time famous craft. A Nepal piece and a Gujarat temple door with painted figures on it completed the setting.

The *piece de resistance* in the central hall was a simple homested of Gujarat Saurāshṭra reproduced on the stage with

every possible detail. The collections made in the survey tour of the area by the Director served to put up this enchanting show. Two models were dressed in the style of the women of the region. The gagras, cholis and ornaments were all typical. The homested showed painted wooden door, carved wooden brackets, a cradle of peculiar charm, toys and the sacred corner where the family deity is worshipped. A large temple cloth covered with painted figures brought to focus the natural setting. The dominating feature of the craft objects of this area is colour—colour that cuts across the landscape but blends so well with the life of the people. Its effect in all its arresting vividness was well brought out here. Whereas the stage displayed a localized setting, the large show case opposite housed a common village scene. It could be anywhere in India, for in many features of rustic realism there is a close affinity between one part of the country and another. The winding road, the cluster of bamboos, the odd shaped godlings in the road corners—these which could be seen in any Indian village were faithfully represented here. Along with them was a very suggestive German made Bankura horse, in itself not important, but communicative of a possible migration of Indian folk art to places elsewhere, failing patronage and encouragement in the place of origin. In the aluminium show case in the middle of the hall Mughal bidri ware was shown on one side and the traditional wooden miniature images from Gujarat on the other. These images bore evidence of colouring, especially in depiction of details, which could be assumed to have influenced the classical painting of the region at one time or another. The exhibition of domestic utensils was a special feature and some selected pieces of brass, bell metal and wooden kitchenware, known for their shape and form, were displayed. These were from the different parts of India and in spite of the vast distance between one and another, such as Kerala and Assam, the simple utensils showed a remarkable identity of purpose. Subscribing to function, they were at once artistic pieces also, for such was their basic form. Old mulmul prints were put in juxtaposition with modern khādi prints and the comparison was, indeed, in favour of the latter. In another place were the wooden kalamkari blocks which at the advent of machine looms were cast away as firewood. This unique craft, it appears, is now being re-established, although with no mentionable success yet. The United States Information Services in Calcutta lent a number of craft objects of the Red Indians. While this helped to show how the folk mind at a particular level tended universally

to be the same, it also served as a reminder that even in a technically advanced country like the U.S. the handicrafts enjoyed a place of honour. Modern tiles and textiles—the latter mainly curtain material—completed the display in the hall. The tiles as decorative pieces were suggestive to widen the scope for ingenious arrangement by the housewife. In the Commercial Art Section, encouraging progress has been made in India recently by the cosmetics and processed food industries. The range of manufacture has extended considerably and, what is equally noteworthy, the packaging is artistic and adequate, a claim which could hardly be made a few years back. As a measure of recognition of these two points, the Institute had devoted special sections for display of variety of cosmetic and processed food items.

Similarly, to mark the rapid strides in book designing, especially in designs of books for children, attractive specimens were on show. It is particularly to be noted that the books were in Bengali, in which both the text and illustrations, including those on the cover, were equal to some of the best imported English books.

From *Art in Industry*, Vol. VI, No. 3, (1958).

A SANSKRIT EXHIBITION

During the Sanskrit Exhibition held in the Second week of December 1958, in the Andhra University, there was an imposing display on a placard: *Sanskrit everywhere in the world; everything in the world in Sanskrit.* The mass of exhibits presented justified this claim. A complete analysis of the entire field of Sanskrit literature with notices of important authors and works in each *genre* covered a whole wall. Citations from Sanskrit presenting India's ideals like wisdom, truth, courage, heroism and general welfare, with translations, adorned another wall. Charts giving an analysis of the Buddhistic literature, citations from the *Dhammapada* with translations, comparative citations to show the confluence of the Hindu and early Buddhistic currents, charts presenting the doctrinal differences between Hindu thought and later Buddhistic thought, the *Panchaśīla* with translation, and various pictures illustrating the life of the Buddha and places of interest in Buddhism, were also displayed prominently. Middle-East antiquities were represented by citations from the *Avesta*, and from Old Persian and Assyrian Cuneiforms in the original script with

translations, and these showed the intimate relationship between Indian culture and the culture of the Middle East. Maps of India and of the world showing the languages and literatures of India and the influence of India on the rest of the world, and the extent of India as known in ancient texts like the Vedas and in Kālidāsa's works; charts showing the languages, literatures and cultures of the world, with their locations and durations of growth; various artificial permutations of verses where the syllables in special arrangments formed various figures; manuscripts in different scripts, both palmleaf and paper, ancient and modern; printed books of great interest from a cultural point of view; and fascinating pictures in manuscripts were among the other exhibits.

From *The Indian P.E.N.*, Vol. XXV, No. 2, (Feb. 1959).

DOLLS EXHIBITION, 1959

Mr. Shanker, the well-known cartoonist and Editor of *Shanker's Weekly* organized an Exhibition at Rajaji Hall, Mount Road, Madras, of dolls from 50 countries. The Exhibition lasted from 6th April to 28th.

The dolls were a fine collection and representative of the art of many nations. There were more dolls from West Germany, Russia, China and Japan and these, perhaps, were the most noteworthy in this well-organized exhibition. Some of the other countries represented were Hungary, East Germany, Rumania, Poland, the United States, Ireland and Norway.

The dolls from West Germany were striking in their expressive features. They could be serious, as well as light-hearted. Their workmanship showed a highly developed sense of artistry and realism. Their Russian rivals seemed to specialize in putting on cheerful face and it was the smiling dolls in this section which captivated the onlooker.

Clever craftsmanship and an eye to beauty and colour marked the Chinese dolls and the same must be said of the Japanese. The latter were mostly white and the Geisha girls represented in some of them were tall, lean and lovely. The collections from India were not as good as they might have been, and this was essentially so with regard to Tamil Nad which was quite proud of its Pondicherry and Tanjore dolls. Mr. Shanker had some dancing dolls

from Tanjore, but they were not fully representative of the art of Tanjore, which is the home of *papier maché* dolls.

From *The Hindu*, 7-4-1959.

SOVIET PUPPET SHOW

At the invitation to the Government of India the State Central Puppet Theatre, Moscow, toured Indian cities during February and March 1959. They gave their first performance in Delhi at the Sapru House. Welcoming the members of the Delegation Śrī Humayun Kabir, Minister of Scientific Research and Cultural Affairs said:

"Puppet theatre goes back to the earliest times and is one of the forms of people's art that has met universal acceptance. The ordinary theatre is closely linked with language and as such its appeal is confined to those who understand that particular form of speech. Mimes have a wider appeal but even in the mime the presentation is restricted to human action.

"In the puppet, we can transcend the barriers of language and draw upon not merely human experience but all animal life. In fact, action presented through animal forms often helps to highlight situations which we may overlook on the human plane. It also creates a sense of the unity of all life and helps to develop charity and understanding for our fellow human beings.

"India has a very ancient tradition of puppetry, though in recent times it is not as active a form of art as one could wish. In the stories of *Panchatantra* and *Kathāsaritasāgara* we have some of the richest material for puppet shows. In addition there are fairy stories, legends and fables which can be handled equally effectively through puppets. It is our hope that in resurgent India, puppetry also will have a new and resplendent re-birth.

"We are particularly happy to welcome the Soviet Puppet Theatre at this stage when we are hoping for a re-birth of Indian puppetry. The Soviet Puppet Theatre is acknowledged to be one of the best in the world and Dr. Obraztsov, the Director, is a recognized master in the field. For like all true art, puppetry is also a criticism of life and Dr. Obraztsov manages to wrap in laughter and comedy wise and penetrating comments."

The Troupe presented their shows later at Madras (10-3-59) at the Annamalai Manram and elsewhere. Puppets in Moghul costumes, acted more realistically than even human beings. The themes were "Arabian Nights", "Alladin and the Magic Lamp", "An unusual Concert". The villainous look of the puppet, which played the rôle of the Grand Wazir, the sword fighting scene, the beautiful setting of the scenes, the life-like horses, elephant and lion in dolls were very remarkable. Mr. Sergei Obraztsov gave also before a select gathering of invitees a demonstration in which manipulating the puppets with his hands he presented scenes depicting love between two cats and fondling of a baby. Mr. Obraztsoz in his talk traced the evolution of Puppet Theatre in Russia and said there were now about one hundred theatres in the Soviet Union engaging about 250 persons. From its foundation the Central Puppet Theatre had given over 20,000 performances.

The Childrens' Film Society would film one of the performances of the Troupe in the city. The shows were so superb and skilful that it was suggested that the Madras Government might secure the services of a Soviet Expert for developing the puppet art in India. The South Indian Artists Association, Madras, honoured the Leader of the Troupe by making him a life member of the Association and a gold ring was presented to him on the occasion.

(Based on *Cultural Forum,* March 1959, pp. 73-77 and report in *The Hindu,* dated 11-3-1959).

ROYAL COMMONWEALTH SOCIETY ART EXHIBITION, LONDON (MARCH 1959)

Some artists from 12 countries exhibited a total of 60 paintings, prints, drawings, and items of sculpture at an exhibition organized by the Royal Commonwealth Society in London.

Officially opening the exhibition, the Duchess of Gloucester (herself an amateur artist) said: "The aim of the artist should be to bring beauty to the world, and there is certainly no higher vocation".

She added: "Painting and sculpture should be like music—a universal language whose message can be understood by all, whatever their race, colour, or creed. Here we see the work of artists

from all over the Commonwealth, and by learning to appreciate each other's art we can surely also learn to understand each other's personality".

The paintings by Kulwant Aurora and a stone carving of a kneeling figure in sāri by Shashi Mehra were among the most striking exhibits displayed. Both the Indian artists were from New Delhi.

Mr. Aurora exhibited a portrait specially painted for the occasion and a still-life, both in sombre shades and showing distinctive styling.

Miss Mehra's carving, although one of the smallest works at the exhibition, was distinguished for its smooth flow of line and excellence in execution. It was carved in Portland stone.

From *Fortnightly Review of News and Events,* British Information Services, March 15 to March 28, 1959.

SECTION VI : ARTS AND CRAFTS

HANDICRAFTS OF INDIA

The handicraft manufactures of India were prized for their perfection of craftsmanship, excellence of design, simplicity of form and an unsurpassed definition of colour. Gorgeous brocades and silks from Benares, Surat and Ahmedabad, gossamer muslins from Dacca, carpets from Mirzapur, Chunar pottery, brass, bronze, copperware, silver, ivory and sandalwood carvings were carried as treasures along the Silk Route by camel caravans to Samarkand, Basra, Baghdad, and eastward to the farthest outposts of the vast and rolling Mongolian Empire. By caique they went over the seas to Egypt and Africa in the west and to the warm islands of the Indonesian archipelago in the east. The Court of Solomon, the Palace of the Caesars and the Kurultai of Genghiz Khan, received these objects of beauty as tribute from vassals or gifts from friends.

Gradually Indian domestic arts and crafts deteriorated and many of them declined. The Industrial Revolution, large-scale industry, techniques of mass-production and the rise and growth of imperial monopoly capital all but dealt a deathblow to an industry which was the very opposite of machine production. The new economics began to displace craftsmen and most of them went to the wall or had to turn to the machine itself just to be able to live. Such of the industry as could survive was further driven into a shrunken market of the very rich only. The end was in sight.

In 1947, when India became free, the new Indian State found among the many problems before it, the problem of putting a stop to the final distintegration of handicrafts, of giving them a legitimate place of their own in the national economy and of helping them to organize themselves in a manner capable of meeting changing trends and conditions.

This required improved equipment and techniques, new training facilities, raw materials in adequate quantities, easy of access and available at reasonable rates, financial support, marketing facilities, and a constant supply of new designs. The Government of India set up the All-India Handicrafts Board in November 1952 to take up this task.

The development of handicrafts is entirely different from that of village industries or small-scale industries. Each craft is highly complicated involving numerous processes and it is also very individualistic and local. Hand-printing in Rājasthān is quite different from printing in Andhra. Crafts differ from region to region. They have their traditional ways of production, their own designs, colour, shapes and so on. A single plan cannot, be applied wholesale all over the country as in the case of chakkies, cart-wheels, charkhas or carpentry and smithy tools. The craftsmen are scattered, some families here, some families there. In some cases, the craft is reduced to a few people who are lost in the interior villages and have to be sought. Sometimes, villages have to be combed to find them. Each craft, each centre needs careful study and understanding before new life can be injected into it. Therefore, in the very nature of this industry, there is need for great sensitivity and delicate handling, infinite patience and tireless service before any results can be produced. Even though millions are engaged in handicrafts all over India, they are never found in large concentrations. The tools that produce these handicrafts are modest, unostentatious. The development of handicrafts cannot be measured through spectacular structures or noisy machines.

The Handicrafts Board set about its job of development, research and promotion of Handicrafts through programmes covering procurement and supply of raw materials, introduction of better techniques and equipment; improvement in design and introduction of new patterns, prescribing standards of quality, training of personnel, promotion of research, conducting of surveys and collecting statistics, publication of guide books and pictorials, setting up of museums for displaying and popularizing handicrafts and promotion of sales organizations in India and abroad.

The following notice of the various handicrafts of India is compiled mainly from the literature published by the Handicrafts Board, and some other sources.

Basket Ware :

Essentially a folk craft, basket work in its simpler forms is carried on in most Indian villages. Using different varieties of grass, cane or bamboo in different regions, these villagers produce articles of daily use. There are the rattan work of Malabar in the South, the bomboo work of Bengal and Bihar, the reed work of South India and the willow work of Kashmir. Basket work, bamboo

and cane furniture come from Assam. They are sold in weekly and bi-weekly markets in several towns and villages. The Dhara Seats are made from split bamboo and cane with various motifs of elephants, horses and peacocks. Mica pieces are skilfully inserted in the weave to throw the animal patterns prominently into relief. The old Assamese custom was to offer this seat to guests and respectable persons. In Uttar Pradesh baskets are made from certain types of grass. The flaxein shine of the golden grass of Orissa or the vivid contrasts of coloured rush-leaf basket ware from Faridabad in the north, give these articles a decorative value. Strikingly novel designs are constantly being evolved in the Design Centre set up in Delhi by the Handicrafts Board, and Indian craftsmen are thus kept in touch with the changing tastes of modern life. Brightly coloured baskets in all sizes, shapes and designs come from Faridabad. Patterns are usually a skilful balance of line and colour—brillantly coloured geometry, boldly beautiful.

Bidri :

The workmanship of Bidri is a combination of technical skill and art. The technique which is usually handed down from generation to generation can only be acquired by long years of experience and hard work. About 400 years old, this art from Hyderabad has a common ancestry with the older art practised in Arabia and Persia of inlaying gold and silver on steel or copper. But the basic material of Bidriware is an alloy of zinc with small proportions of other non-ferrous metals, of a dull leaden colour. The object ultimately in the processes turns jet black which provides a striking background for the silver pattern. The violent colour contrast and the feeling of depth is what lends Bidri articles their special charm. Originally the articles normally made were basins, water goglets, hookas, candle-sticks, spice and cosmetic boxes, dishes and flower vases. Vessels to hold water were in special demand due to the belief that this metal imparted certain medicinal and curative properties to the water. The designs, although mainly traditional, have changed in recent years, and craftsmen have drawn a great deal of inspiration from the frescoes in the world-famous caves of Ajanta, Ellora and the great fort at Bidar in Hyderabad. The places of manufacture are: Bidar, Hyderabad City (Andhra Pradesh), Tanjore, Tiruchirāpalli, Kozhikode (Madras), Jaipur, Jodhpur, Tonk, Alwar (Rajasthān), Purnhea (Bihar), Bareilly, Banaras (Uttar Pradesh), Trivandrum (Kerala).

Horn :

The Horn industry of India is one of the oldest art crafts of the country. A fine tradition of craftsmanship and finish has been handed down through the generations and still persists. The workers in this industry are few in number and they work in humble cottages in Orissa, a state on the eastern seaboard of India, in Kerala in the south and in parts of Bengal, Kashmir and Uttar Pradesh. Buffalo horn is the chief raw material, but for objects of finer finish and delicacy horn of deer and bison are used.

The horn worker uses a few simple handoperated implements like saws, chisels and primary lathes with great dexterity. The womenfolk of his household help him in polishing which is not machined but done with the leaves of a local herb, coal ash, chalk and charcoal. The lustre lasts.

The Places of Manufacture are: Cuttack, Parlakimidi (Orissa), Monghyr (Bihar), Hooghly and Serampore (West Bengal), Jaipur (Rajasthān), Honavar, Belgaum (Bombay), Viśākhapatnam (Andhra), Sagar, Karwar (Mysore), Trivandrum, and surrounding places, Kottayam (Kerala).

Ivory :

Ivory carving is probably one of the oldest of Indian art crafts. India has been one of the world's suppliers of ivory from a very early date. Today the ivory carving of India is in a class by itself. Sitting on the ground at the doors of their humble cottages, using only the simplest of tools—a knife, a chisel, and a few files, the ivory carvers of India shape and carve articles of unbelievable beauty and delicacy starting from splendid specimens of the gods of the Hindu Pantheon, figurines and animals to buttons and cuff links.

In Delhi, for instance, one of the five main centres of ivory carving, there is a venerable craftsman ninety years old who learnt his art from a generation of master craftsmen long gone. Each centre, Delhi, Punjab and Rājasthān in the north, Kerala and Mysore in the south and Bengal in the east, specializes in making particular types of articles expressing varying regional traditions and artistic influences.

From Punjab come bracelets and elaborately carved powder boxes; Murshidabad in Bengal produces beautiful rural scenes and

toy models. The skilled craftsmen of Kerala excel in carving human figures and delicately patterned cigarette holders, cuff links, napkin rings, saltspoon sets, trays and powderboxes. Rājasthān workers specialize in small animal figures.

Hoshiārpur specializes in a particular technique. Hand carved ivory—of intricate pattern, are mounted on real tortoise shell.

The important ivory centres of India are: Patna, Dumraon, Durbhanga (Bihar), Kamta, Siddarpur and Surat (Bombay State), Delhi city (Delhi State), Ratlam, Dhar, Alipura (Madhya Bharat), Honavar, Mysore City (Mysore State), Cuttack, Puri (Orissa), Patiala, Amritsar, Ludhiana, Hoshiārpur (Punjab), Jaipur, Ajmer, Bikaner, Pali (In Jodhpur), Alwar (Rājasthān), Trivandrum (Kerala), Agartala (Tripura), Rewa (Vindhya Pradesh), and Murshidabad (West Bengal).

Jewellery :

Each century has contributed towards the rich tradition of Indian jewellery. Elegant simplicity and superb craftsmanship characterize it. The far north brings rings, chokers, bracelets, and earrings made of blackened silver and polished brass into which Kashmiri craftsmen meticulously set semi-precious stones, with fine drawn metal wire clasping them to the metal surface, and set them off with a lightly raised pattern. Here you have tiger stone, coral, turquoise, jade stained pink, amber and green, reflecting the beauty of sunsets, flowers, and trees in the vale. Delhi craftsmen make from ivory ear-rings, necklaces, and bangles. Also heavy silver bracelets, necklaces, rings and lockets with traditional Indian patterns delicately etched on them come from Delhi. Rājasthān sends brightly coloured lac bangles. Light and variously chased, these bangles in their rainbow hues spell chic gaiety. Or again there are those having small beads and mirrors embedded in the lac which sparkle with every turn of the wrist.

Nepal produces enchanting jewellery, bracelets, necklaces, rings and figurine brooches of polished brass with brilliant stones embedded in them. Assamese tribal jewellery consists of beads and lacquered ornaments. The motifs of these are usually taken from forest foliage and flowers. Stones like agate and turquoise are used for making necklaces and bracelets. Dramatic pieces

from Bombay, dainty filigree in leaf, star, and flower patterns from Orissa, and the Hyderabad Bidri ware, and earrings of silver inlaid in oxidized black metal are other specimens. There is an interesting type of jewellery namely filigree work. Only the purest silver with a minute amount of lead as alloy is used. It is then drawn into wire and joined. The silver filigree of Orissa is known for its sheer delicacy.

Karimnagar district (Andhra Pradesh) has long been noted for its fine filigree work of superior quality showing exceedingly delicate workmanship of local goldsmiths. Today it is a rare handicraft which only a few master-craftsmen and goldsmiths can accomplish. They work with finest silver thread and evolve unique and extremely delicate designs, with meshed wires. About 150 artisans are engaged in this industry. The tools used in this industry are simple.

Recently fine silver filigree work has been used for manufacturing costume jewellery, like pendants, chains, rings, earrings, bracelets, etc. The beaded embroidery of Jangaon (Andhra Pradesh) is very popular. Small white and coloured beads are arranged in different shapes and designs on Cholikhans which look very attractive. The Lambada embroidery which comprises glasses fixed by a particular button-hole stitch are very attractive with traditional designs. India produces a type of embroidery work called Zari. Skilled workers in Bombay, Rājasthān and Lucknow work this embroidery with gold and silver thread with bead and sequin encrustation on silk, satin or velvet. Filigree manufacture centres are: Cuttack (Orissa), Srinagar (Kashmir), Karimnagar (Hyderabad), Trichinopoly (Madras), Murshidabad, Bhavanipur (Calcutta) (West Bengal), Jhansi (Uttar Pradesh), Agartala (Tripura), Kotah (Rājasthān), Trivandrum (Kerala).

Lace Work :

Indian lace is unique for its delicacy of workmanship. About 5,000 persons are engaged in this lace goods manufacture. The kinds of lace prepared are (1) Doyles, (2) Tea cloth borders, (3) Oval centres, (4) Lace endings. Lace Industry is carried on extensively in about 60 villages of Narasapur tālūkā. The raw material and implements required for this industry are only hook and cotton thread. Diamond thread is used extensively for superior lace making.

Lacquerware :

The chief material used in this handicraft is the deo-resin thitsi of the tree known to botanists as *Melanorrhea usitata.* Resin is employed in its liquid state as a varnish or it may be thickened by ashes or saw-dust to a plastic state and used as a moulding material or as a cement for mosaics. It is also used to render paper or cloth water-proof or employed as putty to fill up defects in wood-work and to close the meshes of basket-work, so as to convert such articles into water tight drinking cups, boxes, etc.; but by far its best use is in the production of lacquerware. It is mixed with various colours such as gold leaf, vermilion, orpiment, indigo etc., and is applied with a brush or direct by hand or on a revolving lathe.

There are three chief types of lacquer-work practised in Burma as well as in India—the Pagan ware, the Prome gold lacquer and the Mandalay moulded lacquer. Pagan ware is mainly, if not entirely, done on basket ware or horse hair boxes. Designs are engraved upon it by means of a fine metallic, instrument. Green is a favourite colour with the Pagan lacquer workers through which the effects of vegetation are produced. The patterns used by the Pagan workers are the coconut, the plantain etc.

In Prome gold lacquer, after the article has been elaborately prepared, it is revarnished and gold leaf pressed on to the partially dried thitsi sizing.

Mandalay moulded lacquer is largely practised in Mandalay, a whole street of artists being engaged in preparing the many-storeyed lotus thrones upon which the family idol is placed. It is also used for lipungi coffins. These are richly ornate objects illuminated with coloured glasses and bas-relief grotesque figures, and also floral scroll, pendants, etc., made from the moulding preparation of thitsi. The same material is employed in ornamenting the many storeyed and many-trayed baskets in which Burmans store their treasures.

Lac work is a great and widely extended industry in India. The places of manufacture are Uttar Pradesh, Madhya Pradesh, Saurashtra, Assam, Kutch, Bombay, West Bengal, Rājasthān, Vindhya Pradesh, Mysore, Manipur, Punjab, Andhra, Madras, Bihar, Hyderabad. Articles produced include dolls and toys such as various terra-cotta toys traditionally coated with primary colours, for example, the dolls and toys that come from Balasore,

Orissa, or the model toys of Ellumbazar in West Bengal, wooden lacquered toys of Sawantwadi in Bombay and of Srinagar in Kashmir, turned wooden or bamboo utensils delightfully coloured with lac, from Channapatnam in Mysore and Hoshiarpur in the Punjab, the lac coloured furniture like bedsteads, wooden screens, from Hyderabad. Articles produced in enamelled and lacquered metalware cover *atardans,* flower vases, cups with lids, water pots, hookah bases, jars, wine jugs, wine cups, plates, boxes, caskets, vermilion pots enamelled jewellery such as bangles, ear-tops, earrings, brooches, necklaces, paper cutters, paper clips, ash and tea trays, flower vases, water jars, cups, lamp stands, cigarette cases and boxes, dinner gongs, elephant bells, *dhoopdānis, angurdānis,* candle stands, brass stools, powder boxes, table lamps, table tops, decanters, dolls and toys, and ice crackers, lac bracelets, boxes and trays, papier maché work.

Marble :

The art of inlaying marble with semi-precious stones came to India with the Mughals in the 16th century. India is perhaps the only country where this unique art is practised today. The marble workers of today make such items of day-to-day use as ash trays, cigarette boxes, wall plaques, powder boxes, candle-stands and trays. Simple though the technique is, it requires great skill and patience. It consists of carving the desired patterns on marble and then inlaying them with semi-precious stones like agate, cornelian, lapis lazuli or coloured marble, finally polishing the finished articles with a peculiar local preparation to give it a wonderful smoothness and subdued glow. Agra, city of the Taj, and Bharatpur in Rajasthan are the places where this art is carried on. The floral designs—the tulip, iris, imperial lily, or wreaths of ivy and sprays of jasmine—are accurately reproduced and the colours are exquisitely matched.

Metal ware :

The bronzes of India have long enjoyed world wide fame; but today, the true ones of antique value are difficult to export because of government regulations. However, there are other objects, in copper and brass for example, which though lacking in antiquity are unique objects of decoration. The bronze figures of South India are famous for their beauty. Some of the finest specimens of metal ware come from Tanjore. The beautiful pieces

of copper and brass with mythological figures encrusted in silver are famous. The brass and copper ware of Andhra Pradesh consist of rich traditional designs of *pāndāns, ittardāns,* Nāga candle stands, flower pots and vases. The metal craftsmen of Bombay produce, with the characteristic Indian touch, beautiful objects, like plain and oxidized copper ware, ash trays, flower vases, flasks, tumbler holders and other decorative pieces. Folk tradition is very strong in the brass wares from W. Bengal and the passage of years has not disturbed the inherent primitive quality in the treatment of the hand-made figures in metal. Beautiful brass flower vases, ash trays, fruit bowls with delicate flower patterns lightly chased on them, come from Moradabad. So do antique brass door knockers with an oriental touch, and gleaming reproductions from the animal kingdom. Among the very latest creations are fruit baskets made of brass wire with graceful lines. From Faridabad comes a giant size punch bowl and brass table top with a bold and original design of a village scene. Flower designs arranged with little birds and animals dominate exquisite pieces from Jaipur, the oldest school of enamel work. A form of enamelling, or more correctly damascening, called "Koftgari", has been brought to perfection by the craftsmen of Hyderabad. So finely inlaid is this enamelling that the original metal cannot be seen through the deep colours of the enamel. Mould castings are done in Khagra, Vishnupur, Nabadwip, Metiari (West Bengal), Amritsar (Punjab), Srinagar (Kashmir), Lucknow, Banaras (Uttar Pradesh), Jaipur, Bikaner, Bundi (Rajasthan), Ujjain (Madhya Pradesh); and some of the important centres of metal work in India are Kalahasti (Andhra), Poona, Bombay, Baroda, Nasik. and Bijapur (Bombay), Srinagar, Ladakh (Kashmir), Bhuj (Kutch), Ujjain, (Madhya Pradesh), Vellore, Madras city, Madurai (Madras), Mysore city (Mysore), Amritsar (Punjab), Dholpur, Jaipur, Bikaner, Bundi (Rajasthan), Trivandrum, (Kerala), Lucknow, Banaras (Uttar Pradesh), Khagra, Vishnupur, Nabadwip, Metiari (West Bengal).

Nirmal :

"Nirmal" means pure. The art was handed down from father to son and some of the secrets of Nirmal art are closely guarded. The story of "Nirmal" begins 400 years ago in a small village of Hyderabad which has given its name to this beautiful art-craft. It is a peculiar form of painting on wood or metal which has the finish and quality of lacquer. The artisans use a peculiar glue,

a mixture of white clay and tamarind seed introducing vivid colours with vegetable dyes. To get the silver and gold effect a compound of tamrind and white metal is used which is later treated with herbal juices and dried in the sun, thus producing a permanent gold finish. It almost became a lost art but has since been revived, and researches have resulted in improved production of utility articles. Lately Nirmal objects have regained the popularity they once enjoyed. They are noted for their simplicity of line, their smooth streamlined appearance combined with traditionally intricate designs, their graceful form and their bright and lasting colours. An extremely wide range of articles both decorative and utilitarian is produced by the Nirmal worker. The designs are chosen with great skill and care. These designs are further enriched by silver and gold hues which never tarnish. The Nirmal plates which contain paintings of Lord Buddha, Naṭarāja, Drummers, Poet Tulasīdās, etc., remind one of old Moghul miniature paintings. A large number of furniture articles like stools, chairs, tables, table-lamps, screens, beds, sofas, cups and saucers, finger bowls, nut trays, flower vases, screens are produced.

Pottery :

The potter's art, though popular all over the country, has been brought to distinction in a few places like Delhi, Khurja, Jaipur, Bombay and Bengal. Delhi's "blue" pottery is characterized by simplicity of line, grace and sapphire-like shine. Produced from local clay, it is then glazed with a peculiar blue mineral stone and finally fired and polished, until it gains a limpid quality. In recent experimentation interesting effects have been obtained by pouring liquid glaze from the mouth downwards along the sides. Each piece thereby becomes absolutely different from any other. The pottery from Khurja is also blue, but shapes are traditionally Indian and decoration elaborate, even ornate. There is little attempt here to conform to modern classicism. Another kind, also peculiar to Delhi, is called "black" pottery. Thrown up on the simple potter's wheel and moulded with hands, this bewitching black pottery is then hand-painted in delicate floral designs with a silver-coloured solution. The effect is somewhat like Bidri. Jaipur sends a variety of blue and white pottery reminiscent of the marble mosaics in Rajput palaces. Made in simple yet comely shapes these objects are glazed in merging shades of cerulean blue in floral motifs and then fired and stone polished.

The Bombay craftsmen make an original use of unglazed pottery—a group of bowls and decorative trays in off-white, plain and brick coloured vases and pots, forming a study in red or a harmony of gay colours, forms and lines painted on them. Bengal pottery has boldness of design and pattern and an elemental quality in its hand colouration.

Recently a style of painted potteries has been evolved in Hyderabad. Flower vases, ash trays and bowls, etc., are being manufactured in clay and later on painted in oil paints with gold spots sprinkled all over.

The places of manufacture are :

Gūḍūr, (Andhra); Bombay, Khānapur, Pāṭan (Bombay); Delhi (Delhi); Gwalior (Madhya Pradesh); Nagpur, Jubbalpore, Gondia, (Madhya Pradesh); Bangalore, Ramanagaram, Bellary, (Mysore); Mānāmadurai, Mangalore, Garigiri, (Madras); Narnaul, Śrīnagar (Kashmir); Patiala Sonepat (Punjab); Nohar (Rājasthān).

(To continue)

SECTION VII: FOLK AND OTHER ARTS

BURMESE PUPPETRY OR MARIONETTE

Burmese puppetry was a popular form of pastime during the reign of the Burmese kings. It was through the plays and acts staged by the puppets that the court ministers found a means of controlling the king's actions.

The art of Burmese marionette is by no means an easy technique. The beauty of Burmese puppetry lies in the art of performing mock drama on a mimic stage by controlling the movements of the puppets by means of wires and strings. The puppet master organizes the dialogue so that it can be given behind the scenes. The human actor can express himself by means of jokes and gestures. Each puppet on the other hand is moved by a person who controls the actions according to the dialogue given by the puppet master.

The chief themes depicted by the Burmese marionette are the five hundred and fifty jātakas (birth stories of the Buddha) and scenes and plays from the great events in the nation's history. There are 20 strings and 60 forms of dancing and gestures which must accompany the dialogue.

There are usually two special keepers one in charge of the puppets and the other in charge of stage accessories. The puppets are classified into two categories, the Left puppets and the Right puppets. Those belonging to the Right are the elephants, horses, the nats or celestial beings, the kings, the four ministers and the two lads who are all hung on the right. The puppets belonging to the Left are the prince, the wicked nats, the ladies in waiting, the monkeys, the two ogres, the Zawgyi or the yogi or jogi, two parrots, the tiger, the old man and old woman are all hung on the left side of the stage. Stage accessories as models of the monastery, the palace and the throne, the carriage and the pagoda are also used.

The rules of the puppet show are as follows:

The announcement of the show begins with the thrice beating of the gong and cymbals. The beginning of the world is depicted. Fire destroys the first world; the second world is again ruined by

fire—the molten earth forms into various mountains, valleys and unfathomable abysses. The wind reshapes a third world. The third world is again destroyed by a heavy torrent of rain which floods and destroys life. When the rain subsides trees and vegetation spring up. The king of the nats descends from the sky to allot the divisions of the earth. The nat kadaw, a nat inspired lady enters. She previews the abode of nats and sings and dances, proclaiming the praises of the paradise of the four islands of the abode of nats, the east, the south, the north and the west which surround Mount Meru at the summit of which the Sakkra (Indra) reigns supreme at Tavatimsa, the abode of the Sakkra-Indra with his queens Sujita, Suchitta, Sumala, Sunanda and his numerous lesser queens. Surrounded by these four chief queens and concubines he descends from his celestial abode to allot the various divisions of the earth and is greeted on this occasion by the nat kadaw who is so inspired that she sings and dances the song and dance of the prince.

The second item begins with the dance and song of the princess by the same nat kadaw, who prays and offers rice, coconut and bananas to the celestial master and the king of the earth to bless the earth from his celestial abode.

After the dance, darkness sets in; night approaches. The children of the earth are about to sleep. Animals from the jungle are ushered in, four kinds of horses enter, the Ajaneya horse, the Assatora horse, Sakavela horse and the Sindhi horse. Dwelling in the celestial abode they have never been to the earth below; a chance glimpse of the earth below as they pass through the sky tempts them to descend down to earth to investigate the expanse. Galloping through the extent of the earth and being satisfied with its expanse, they prepare to ascend to their celestial abode. (Two methods of galloping are beautifully depicted by the controller of the horse puppets, the descending gallop and the ascending gallop.).

When the horses have ascended, the monkeys enter. They run wild. Then they jump about. Next, they swing to and fro. Two bilus or ogres enter. They scan the earth and seeing each other, they dance, comparing their prowess and skill, chasing each other off the earth.

Now Vijja (Jogi), a brave hero enters. He enters with the slow, steady steps of a walking expert. He grinds medicines from

herbs. He jumps and he flies and finally exits after showing his skill with bow and arrow.

Four ministers of the court enter with full regulation dress and ceremonial music to the throne hall of the palace. The royal drums droon the arrival of the king; a levee is held by the king with four principal ministers and when it is adjourned, the prince, princess and the court jesters enter and dance, sing, make love and joke to their hearts' content. Great emphasis is laid on the acting of the prince and princess and the show ends finally with their happy union or sad parting.

The height of the various puppets vary from two and half feet to three feet. Each puppet enters the stage and gives a special dance to a particular tune played by the orchestra on the back part of the stage.

(Summary of a lecture in vernacular given by Dagon Saya Lin, Proprietor and stage Manager Burmese Puppet Troupe, Rangoon on 11-2-'56—From a report of a seminar on Traditional Arts and Crafts of Burma submitted to UNESCO, Paris in 1956.).

MENA GURJARI

Menā Gurjari is a popular Gujarati folk-dance-play with a happy blending of Bhavai and Drama forms, is nearer to the form of opera and is rich with bewitching and haunting tunes of the folk-music of Gujarat. Opening with a traditional pūjā by Menā and the rural folk of the goddess Mahākāli on the eve of Menā's departure for her father-in-law's place, her brother-in-law Hiraji escorting her to Mandavgadh, the opera quickly presents a number of lovely scenes, thus surviving the traditional form on the one hand and giving a powerful impetus to the theme on the other. The innocent jokes and chit-chat by women-folk on the village well give a piece of information that the Badshah had established a royal camp nearby, which is worth seeing and excite Menā to pay a visit to the camp. On her returning from the camp, her mother-in-law taunts her that she intends to become the Badshah's Begum. Taking this as a bad omen, Menā feels nervous, but quickly picks up courage—only she begins carrying a dagger for self-protection. Later, there is a very dramatic dialogue in the form of Bhavai Vesh between Menā and the Badshah, who has fallen in love with her. Menā rejects his love and is ultimately imprisoned along with her companions. A Brahmin from

Mandavgadh, in the guise of a cock, meets Menā in the prison collects all details and rushes back to the Gujars who attack the Badshah, defeat him and relieve Menā. On her return, the mother-in-law once more taunts her as Badshah's Begum, which becomes unbearable for her. A divine spirit enters her body and she is merged into the goddess Kāli.

From *Akashvani*, July 5, 1959.

DANCE AND DRAMA IN THAILAND

Culturally Thailand is one of the soundest countries of South East Asia, and the Thais, an aesthetically mature people, are proud of their dance and dramatic arts. Their genius for flexibility in the cultural arts as in politics and other forms of social life explains their readiness to borrow in the past the Kathakali and the Rāmāyaṇa from India and adapt them to her dance and dramatic repertoire; so too in answer to her requirements to westernization she has contributed the modern Rambong to her dance arts. The Khon and the Lakon belong to the Thai classical dance dramas and the later modes include the modern Rambong, the Alphabet and other dances and the Likay, a thoroughly secular dramatic performance.

The Khon: This is the classical dance-drama, a masked play, the oldest theatrical form still seen in Thailand. It is essentially a nobleman's art. As in the Kathakali of India the actors, exclusively men, are mute and express themselves in gesture language (mudrās) the dialogue being sung by side singers. The texts are highly sanskritized, and all the themes are based on the Rāmāyaṇa (Rama-kien), the religious aspect of it being neglected. Sida stands for Sītā and Thosakan for Rāvaṇa (Dakśakaṇṭha). The modern version in Siamese of the Rāmāyaṇa was written by Rāma I (1736-1809). Rāma II, his son (1767-1834), wrote a number of plays, and Rāma VI (1880-1925) whose reign saw the golden age of theatricals also produced many plays and patronized the Khon on a grand and lavish scale. The Royal Khon troupes are now disbanded and there are only occasional performances by nobles. The decline today of the Khon is due to lack of royal support and the comparative popularity which the Lakhon has attained.

The Lakhon: Of Cambodian origin with modifications it was disappearing when some scholars and members of the princely class revived it through the department of Fine Arts at the

Chulalongkorn University at Bangkok. The music of this dance-drama and certain conventions stem from the Khon. The themes are not exclusively from the Rāmāyaṇa. Siamese or Hindu inspired legends may form the stories. It is performed by women who act male roles as well with or without scenery. The literal gesticulations common to the Khon consist of abstract movements modelled on those of India. The most characteristic of these is technically called the *hom chang wa* a delicate upward bounce of the chest, a sort of silent catching of the breath or hiccough, which punctuates the rhythm and keeps the body active in a static moment. The effect is to lighten the dancer and make her appearance almost suspended off the ground. For long the foot is held in the air and the arms are outstretched, this seeming to show that the artist is flying or floating. As in its *Manohra* story the general emotions expressed are love, hate, anger, joy, sorrow, etc.

The Likay: The word derives from Likay ichai, the Siamese equivalent of "Praise to Allah". This thoroughly secular drama is only a century old and its origin is attributed to the Muslim community of Bangkok, the Malay traders and Mullah priests who came there to proselytize. It has borrowed a number of features from the Khon and Lakhon. Short comic scenes full of humour follow in rapid succession. There is some dancing too. There are no stage settings except for the single backdrop which has the name of the troupe embroidered and a dais. All actors are men, though now a few women also appear. There are no gods and superhuman characters. Human beings often in a lowly social position are the main rôles. In the past the themes were mostly of Burmese wars, and with the prohibition of these themes by Thai Government, anticommunist themes have taken their place. There are hundreds of Likay troupes in Thailand. It is essentially a peoples' entertainment, better known to the majority of Thais than even their traditional Khon and Lakhon.

The New Lakhon: Immediately after the World War II plays exceedingly fanciful and colourful, somewhat on the lines of a musical comedy, formed the inspiration for the New Lakhon. Unrealistic and romantic stories formed the theme. Dance excerpts from the Rambong and purely Western Music are its features. A serious playwright of genuine merit, Kumut Chandruang, attained some success in this field. Some of his new Lakhons were adaptations of plays like *Death Takes a holiday*, and *Macbeth* of Shakespeare. But himself and his actors have since lost interest in it.

The dance repertoire of Thailand consists of about 50 separate pieces including remnants of the most ancient Khon dance and several kinds of Lakhon. Warfare and strategy, figure prominently here, because the Siamese believe that music basic to dance originated from the hunter's twanging of the bow, the beating on sticks of wood, the blowing of the horn etc. all operations connected with the finding and killing of the quarry. The Rāmāyaṇa which has influenced her theatre arts is to them in a sense no more than a battle epic of struggle, defeat and victory. Hence it is a large number of dances today involve rapiers, krisses, lances, long and short swords, sticks and shields of silver etc. The occasions for combat are episodes like Hanumān fighting with Rāvaṇa (Rāmāyaṇa), the killing of Hiraṇya Kaśipu by Norasing (Narasimha), Pra Naray (Vishṇu, the Preserver) assuming the form of a beautiful girl and manoeuvering the self-destruction of Nontuk, who killed many Gods. There is a special dance on these occasions called *Chui-Chai* which is very difficult to perform properly and can be danced only by best-trained experts.

The Rambong: This is a Thai invention, a sexless version of ball-room dancing performed in the open-air pavilions at night. The songs are moony and the dance rudimentary. The couple weave around the dance floor waving arms and hands in circular patterns and shuffling feet but their bodies never touch. A band of Western style accompanies the dance.

The Alphabet Dances. Originally of 64 "letters" or movements it was cut down to 19 fragments by Rāma I. These are named descriptively while the performers do the corresponding motions, and the side singers of the orchestra sing out the words in rapid succession. For the most this dance "remains in the abstract as decorative grace and charm, and delights in sheer body movements without the pictorial associations"

Dancing to the Fast and Slow: All students begin with this dance and practise it at least for a year. It is held to make one elegant in all social intercourse and forms one of the essential accomplishments of young ladies of social rank.

Forang Ram Too: Known as the European Dance it originated with the early Portuguese traders who came to Thailand in the 17th century. There are no hand movements; the hands are held at the hip in the style of certain folk dances and the feet move as in a clock dance or a jig.

Other Dances: There are other varieties of dances like the *Fan Dance,* an import from China but now integral to the Thai Dance repertoire, the *Dava Dung Dance* of Muslim origin characterized by breast-beating and a special tune, the *Praleng,* a simple invocatory performance danced by two persons wearing simple masks and holding peacock feathers and in which long pieces of silk cloth, candles, flower pots, lighted lanterns etc. are used.

(Based on *Theatre in the East* by Faubion Bowers published by Thomas Nelson and Sons, New York).

WAYANG ORANG

A JAVANESE CLASSICAL PLAY

For those living in Java, especially in Central and East Java, the most popular form of art is no doubt the classical wayang play. Before embarking further on this subject, we must explain that there are many kinds of wayang performances including the wayang kulit (leather puppet show), wayang klitik (wooden puppet show) and the wayang orang (wayang play). The wayang kulit or purwa, is a shadow play performed by a narrator who plays the leather puppets on a white screen to the accompaniment of the gamelan orchestra. The show lasts the whole night, from 9 o'clock in the evening till 6 o'clock the following morning. The stories narrated are taken either from the Rāmāyaṇa or Mahābhārata epics.

The wayang klitik differs from the wayang purwa in that it consists of wooden puppets. It is also played by a narrator to the accompaniment of a gamelan orchestra which is, however, not as extensively filled as that of the wayang purwa. The stories narrated are taken from the history of Javanese kings in the Middle Ages. Unlike the wayang purwa, this show only lasts about 3 hours.

The wayang play is better known in Indonesia by the name of wayang orang, literally translated wayang performed by people.

As the name indicates this play is performed by a group of people who dance on the stage to the accompaniment of a gamelan orchestra. There is also a narrator whose function, however, is only to conduct the play. The talking is done by the dancing artists themselves. Unlike the wayang purwa, the play lasts only

about 5 hours; however, the stories are taken from the same sources, namely the Rāmāyaṇa and the Mahābhārata epics. The characters are the same as those in the wayang purwa and the costumes of the dancers are also made to conform with the contours of the corresponding characters in the wayang purwa.

The History of Wayang Orang: The history of the wayang orang dates back to the beginning of the 18th century when King Paku Buwono II of Surakarta, himself an enthusiastic promotor of the wayang purwa, came to the excellent idea of having wayang purwa stories actually danced on the stage by people. Up to that time, only mask dances were performed in the Royal Court. The King's experiment with the wayang orang proved to be a success and in the following years this form of art became very popular among members of the Royal family. In the course of time it descended to the common people and soon they took interest in this play also. Now this play is performed by large sections of the community including students. Professional dancing groups have also come up. In Surakarta, Central Java, it is the "Sri Wedari" wayang orang and in Semarang, the Ngesti Pandawa, which have become most popular among wayang fans.

The Story: As stated above, the stories in the wayang plays are taken from the Mahābhārata and Rāmāyaṇa epics. The Mahābhārata, a story of Indian origin, deals mainly with the life struggle of the Pandawa (the five sons of King Pandudewanata of Astinapura), representing the good against their mighty cousins, the Kurawa, representing evil. When King Pandudewanata died, the Pandawa were still young children, so that the King's elder brother Drestarata assumed the regency over the Kingdom on their behalf. When the time came for the Pandawa to ascend the throne, Drestarata invented a sly trick to get rid of the Pandawa. As a result the Pandawa were ousted from the Palace while the Kurawa got the Kingdom. After months of suffering, the Pandawa eventually found a place to settle. Here they established a kingdom, the Amṛta Kingdom. From here they started to negotiate a peaceful settlement with the Kurawa. When their efforts failed, they resorted to the use of arms. The war was fought in the fields of Kuru and eventually won by the Pandawa.

The Rāmāyaṇa story deals with the struggle fought by Prince Rāma of Ayudya Kingdom to rescue his wife Sītā who was kidnapped by King Rahwana of Alengkādirādja. With the help

of the King of Apes, Sugriwa and his wise nephew, Hanumān, Prince Rāma and his younger brother Lakṣmaṇa, finally succeeded in killing Rahwana and regaining his beloved wife.

The wayang orang stories deal with episodes from these two epics which are hundreds in number.

From *Indonesia,* Vol. III, No. 1, 1957, pp. 29ff.

RUSSIAN BALLET ON NALA AND DAMAYANTĪ

The story of Nala and Damayantī in the Mahābhārata, a saga of love and devotion, has been attracting Russian interest. The legend was translated into Russian by the famous Russian Poet V. Zhukovsky and it became very popular. In 1898 the Russian composer A. Aronsky produced the opera "Nala and Damayanti", an adaptation from the *Mahābhārata.* Mikhail Osokin, an outstanding music composer, who knows several Indian languages and has been making a study of Indian music for a long time, is working on the music for a ballet based on the Nala and Damayantī story. He got a young ballet master, Mikhail Berkul who is also keenly interested in India to write the scenario for a ballet on this theme. It envisages a ballet of four acts consisting of 13 scenes and a prologue. Mr. Berkut based his libretto on the poetical translation of the legend by V. Zhukovsky. Mr. Mikhail Osokin explains his attraction for this Nala and Damayantī story:

"I also have reasons for which precisely this episode of the Mahābhārata is particularly near to me. My wife and I suffered a severe blow from fate when our eldest son, Ludwig, perished tragically during the catastrophic earthquake in Ashkhabad in 1948. In those hours I saw the grandeur and loyalty of the human soul. My heart, matured by suffering, came to comprehend loyalty and love even better. My wife and my second son show exemplary devotion and love to me. In the legend of Nala and Damayantī, I find the undying fragrance of these eternal feelings. Events, which took place thousands of years ago, continue to stir my heart and evoke response in it. That is why I was so eager to compose the music for this theme."

Explaining how he proposes to translate this great epic of the Indian people into the language of music Mr. Osokin says: "I have long been collecting material for my ballet. I want to write profoundly national Indian music for the ballet. To achieve it I

intend to introduce into our orchestra a number of Indian national instruments such as tabla, mridangam, sitar and bansuri. I also intend to use a method never used in European ballets, namely, to introduce singers into the orchestra, as it is customary in India during the performance of dances. In addition to utilizing the popular music I am introducing the rāgas. The singers in the orchestra will render the ālāp as is done in India. Our singers will have to learn this highly intricate art of vocalization. I think it will interest many Soviet singers who are so fond of the great art of our southern neighbour.

"My colleague, ballet master M. Berkut, has assiduously studied Indian folk dances and is planning to build his ballet on a combination of traditional Indian methods and the methods of the Russian classic ballet".

(Based on a notice in *The Hindu Weekly Magazine*, 2-11-1958)

SECTION VIII: NOTES AND NEWS

11-2-1959. Declaring open the national exhibition of art organized by the Lalit Kalā Akadami, President Rajendra Prasad pointed out the social importance of art and observed that freedom was a conducive factor in the development of art.

11-2-1959. The Watumull prize for the best book on India published in 1958 was awarded to Dr. William Theodore de Bary, Director of the Oriental Studies programme at Columbia College, U.S. The prize-winning book is entitled *Sources of Indian Tradition,* and runs to about 900 pages.

15-3-1959—23-3-1959. Akashvani Ahmedabad, Baroda, in co-ordination with Rajkot, celebrated Nāṭya Saptāh from 15th March to 23rd March. The history of the Gujarati professional stage is rich and colourful. On the whole, the Gujarati Drama has the form and structure of English plays. Starting with the presentation of adaptations and translations, the Gujarati stage, in the course of time, presented some very good original, mythological, historical and social plays of intrinsic literary merit.

The amateur stage movement in Gujarat had its origin in the impact of the new forces working in the theatre world and the reaction against the professional stage which did not, and could not, keep pace with the fast changing society and social institutions. The history of the amateur stage movement, though short, is eventful and full of promise. During the celebrations were staged: *Vikramcharit* by Shir Mulshankar Mulani, produced by Shri Jayasanker Bhojak, a noted stage actor and Director; *Dharagurjari* by the noted playwright Shri C. C. Mehta, *Dhanya Saurāshṭra Dharaṇi* by Ramji Desh Vaniya, *Snehlagna* by Shri Dhansukhlal Mehta, *Menagurjari* by Shri Rasiklal Parikh, *Lopamudra* by Shri K. M. Munshi, and scenes from *Othello, Merchant of Venice* and *Padukāgrahaṇam* based on Bhāsa's Sanskrit play, *Pratimā Daśaratham.*

19-3-1959. Under the scheme of State Awards instituted in 1954 to give fillip to the production of films of a high aesthetic and technical standard and of educational and cultural value, the President's Gold Medals are to be awarded to "Sāgar Sangame" for the best feature film and to "Rādhā Krishna" for the best documentary film for 1958. In addition, cash prizes are to be presented to producers and directors of the respective films. All India certificates of Merit are to be awarded to the feature film "Jalsaghar" (Bengali) and to the documentary film "The Story of Dr. Karve" (English). Regional awards are also to be presented to a number of films in different Indian languages.

19-3-1959. The Government of India at the request of the Government of Japan sent a five member delegation to Japan to participate in the 2500th Buddha Jayanti celebrations in Tokyo from March 27 to 31, 1959.

24-3-1959. The Union Ministry of Education has announced the results of the Fourth Competition of Books for Children under the Government of India's scheme of "Encouragement of Literature for Children". The authors of 24 books written in different Indian languages and selected for the award are to be given a prize of Rs. 500 each. Additional awards of Rs. 500 each, are also to be presented to those who have won such an award in the Third Competition.

25-3-1959. A group of Indian Students presented at the University of Nebraska (U.S.) a program of folk and Solo Dances, Songs, Indian Documentary films, yogic physical exercises to acquaint Americans with the culture and history of India.

30-3-1959. Presenting the annual Sangeet Nāṭak Akademi awards to distinguished artists in music, dance, drama and films, Dr. Radhakrishnan, Vice-President of India, exhorted them "to give reverence to humanity". Among the recipients of the awards were such eminent artists as Krishnarao Shankar Pandit, Hindustani Vocalist; Jahangir Khan, Tabla Player; G. N. Balasubramaniam, Carnatic Singer; Sucjar Prasad, Kathak Dancer; Pammal Sambanda Mudaliar, Tamil Stage Actor and Playwright; and Ashok Kumar, Film Actor.

March 1959. Sarah-Bernhardt Theatre, on the banks of rive Seine at Paris, is to become the Theatre des Nations, for an International spring and summer drama season, during which companies from 20 different countries will stage dramatic, musical, opera, ballet, puppet and folk works. Sixteen languages will be spoken during the season, which lasts from March 20 to July 15. Thirty companies, from as far away as the Philippines, India, Argentina and the Caribbean are to perform before an international audience.

2-4-1959. Dr. Rajendra Prasad, President of the Indian Union, inaugurated at Puri the sixth session of the Sanskrit Viśva Pariṣad. He pointed out the vital role of Sanskrit in the unification of the country. It was the duty of the country to make financial resources available for encouragement of Sanskrit but what was more necessary was that Sanskrit scholars should command in no way less honour and respect than others. Mr. K. M. Munshi, Chairman of the Pariṣad urged the quick implementation of the recommendations of the Sanskrit Commission.

6-4-1959. The British Council arranged in Delhi an exhibition of books and photographs showing in pictorial form how Shakespeare's plays have been performed in Britain from his own time up to the present day.

7-4-1959. The Unesco International Bibliography which lists 27,987 titles of books issued in translation from 65 countries in more than 200 languages reveals that Rabindranath Tagore is among 30 most translated writers.

8-4-1959. Presiding over the screening of the Russian film "The Bolshoi Ballet" at the Children's Theatre, Madras, Mr. C. Subramaniam, Minister for Education, Government of Madras, suggested to the Indian producers the filming of Indian dances in their traditional form for the benefit of people in other countries and assured the Producers of necessary assistance from Government for the purpose.

18-4-1959. At the invitation of various Universities in the U.S. His Highness Sri Jaya Chamaraja Wadiyar, Maharaja and Governor of Mysore, spent about seven weeks in the U.S. from the middle of April lecturing on Indian Philosophy. At the Ninth Gideon Seymour Memorial lecture, he delivered at the University of Minnesota (May 14), he pleaded that Americans make a closer study of the cultures of the peoples of Asia and such knowledge, he held, is even more valuable than economic aid. Conveying his impression of America, on his return to India, he observed: 'I shall always think of America not just as jet planes and amazing material progress, but as a people speaking spiritual values and searching for truth'.

22-4-1959. Sri Suniti Kumar Chatterji, Chairman Legislative Council, West Bengal draws attention to a rare Jaina manuscript (*Siri-bhuvalaya*). composed about 680 A.D. by a Jaina Scholar, Kumudendu Muni by name. It is remarkable as a stupendous feat of human skill and ingenuity, viz., the miraculous ability of the author to handle all sorts of acrostics and complicated metres, in a number of languages like Sanskrit, Prākrit and some of the Dravidian languages. This work uses the digits of the numerals, single or combined, to indicate the various letters of the Indian alphabet and the total number of these digit-symbols comes to 64. The author has composed verses in Sanskrit, in Old Kannada (which evidently was his mother-tongue), in Prākrit (which he had to study as a Jain Monk), and also in Old Tamil and Old Telugu; and it is claimed that there are other languages embedded in this work. These compositions in different languages have been written down by him, not with the letters of the alphabet but with the digit-cyphers as he has fixed for them, and each cypher is placed in a compartment so that a page of a writing is nothing but a series of cyphers in boxes. The lines if read vertically in a particular order, in the entire composition, would give Sanskrit. Read horizontally, they would give Old Kannada. They can also be read diagonally, and in other ways; and in every way we would get passages written correct in one language or another, and the same page would show three or four languages. It is said that there are over a thousand pages of this manuscript and this is waiting to be deciphered in full; and all the various texts in the different languages are to be separated and given out as they occur in this work. Sometimes the compositions are from some standard books, and sometimes they are the author's own composition. For example, so far as old Tamil is concerned, it has been found that the Kuṟal has been embedded acrostically in the midst of Kannada, Prakrit and Sanskrit, and also Old Telugu. A thing of this character is unimaginable, and I do not think any country in the world can show something similar. This work is now being studied by a number of Jaina scholars in Mysore including Śrī Srikanthayya who has spent 40 years of life over this manuscript. If the date of the composition of the work, 7th century is authentic, then the specimens of Kannada, Tamil and Telugu which are found in it must be very old, particularly for Telugu it would be older than anything we know, since the Telugu literature goes back to the 10th century A.D. only, the Mahābhārata of Nannayya Bhatta.

25-4-1959. Presiding over the annual celebrations of the Graha Nakshatra Phaladesh Sanshodhan Mandal at Poona, Mr. B. V. Raman, Editor,

Astrological Magazine, Bangalore, deprecated condemnations of astrology as ill-advised and appealed for a constructive approach towards the study of the subject. He pleaded for the oraganization of research facilities in astrological science and commended in that respect the useful work done by the Socety for Scientific Study of Astrology in U.P. and also the fruitful venture undertaken by local astrological associations and periodicals in Bombay, Bengal, Andhra and Kerala. He also advocated a system of licensing astrologers as a measure of improving the profession.

26-4-1959. The Vigyān Mandir Project was started in 1955 to make the rural population science-conscious and to develop in them an awareness of scientific developments in their application to day-to-day life. These institutions participate in fairs and science exhibitions held by the local authorities in their vicinity. The revised organization of Vigyān Mandirs will consist of a science wing, a cultural wing, a library and a museum. The cultural wing is introduced to bring the rural population close to the cultural aspects of the Indian life and instil in them a desire to get acquainted with music, dance, etc.

According to the revised scheme the expenditure on each Vigyān Mandir would be Rs. 15,700 recurring and Rs. 18,500 non-recurring. 74 Vigyān Mandirs are expected to be functioning before March 1960.

28-4-1959. A Cambodian team of 40 Science Graduates in agriculture arrived at New Delhi to make a two week study tour of India's agricultural colleges and research Institutes and observe the working of the Community Development Program.

30-4-1959. FARMERS' FORUM. The fifth National convention of farmers will be held in Mysore from May 1 to 5, 1959. The convention will be held under the auspices of the Bharat Krishak Samaj, which is the national organization of the farmers of India. It is expected that this year the Convention will be attended by over 3,000 farmer representatives from all parts of the country. This will be the first time that the Bharat Krishak Samaj will be holding its National Convention outside Delhi. The previous four Conventions were held in the Talkatora Gardens in 1955, 1956, 1957 and 1958.

30-4-1959. An exhibition of dolls and toys was declared open at Amarāvati (Guntur Dist.) on April 18 by the District Collector. The exhibits, prepared by the trainees of the Government Dolls and Toys making Training Centre, included Kathakali Dance, Bharata Nāṭyam and Village life. The scene from the drama Śākuntala attracted large crowds and obtained a prize of Rs. 125 from the members of the Rotary Club. The scenes depicting Indian costumes and religious functions were also noteworthy.

April 1959. The Commonwealth Institute in London will screen two documentaries of the Films Division of the Indian Ministry of Information and Broadcasting. One is a 10 minute film "Māṇḍu-city of joy" which tells the story of Māṇḍu an ancient city in Central India famed for its sculpture, music and dancing. The other, a 10 minute documentary "Do you know?", is a quiz film which tests the knowledge of audiences with shots of temples and places of interest in India which it asks viewers to identify. The correct

answers are supplied by a commentator who adds background and historical details about the places concerned.

4-5-1959. About 200 Delegates from eight foreign countries, attended the five-day sixth Asian Film Festival in Kuala Lumpur. Malaya and Singapore won five top awards. India participated in the festival by sending a 'guest-entry' film "Anari".

5-5-1959. An appeal for £60,000 to provide a fitting setting for the Oxford Treasures of Oriental art (including many examples of Indian craftsmanship)—valued at nearly £500,000 was launched in the city of London. Mr. Selwyn Lloyd, supporting the appeal, said that appreciation by one nation of another's artistic and cultural treasures was an admirable foundation for international understanding.

12-5-1959. The influence of Poet Tagore's short stories on modern fiction in Indian languages was discussed at a seminar held in connection with the Tagore Jayanti Celebrations at the Hindi Prachār Sabhā, T. Nagar, Madras.

12-5-1959. The Asia Foundation, U.S., sponsored a special Indian number of *Poetry*, a leading American magazine. Translations of 37 poems from Indian languages were included. The magazine (*Poetry*) is published from Chicago. Founded in 1912 by Harriett Monroe it has had a distinguished career in service of the Muse. Two earlier special numbers had appeared representing Japanese and Israeli collections.

14-5-1959. The Indian Ambassador in Germany, opened in Bonn an exhibition entitled 5000 years of Indian Art at the famous Krupp-house, Villa Hugel in Essen. Fine classical specimens of Bārhut, Sānchī, Mathurā, Gandhāra, Konārak, Khajurāho and Mysore art, choice miniature paintings, notable examples of Indian handicraft, and contemporary work of artists like Satish Gujral, M. F. Husain, Krishen Khanna, K. S. Kulkarni, Ram Kumar, Biren De, R. D. Raval, Jamini Roy were on display. The exhibition catalogue of more than 400 pages with over 80 illustrations is a fine piece of work.

14-5-59. The Asia Society of the United States has announced plans to issue a series of books on the individual countries of Asia covering briefly their geography, history, economics, culture and philosophy.

15-5-1959. A Committee has been constituted with a view to working out the financial and other details relating to the setting up of the proposed Paḻaniāṇḍavar College of Oriental Culture at Paḻani.

18-5-1959. In accordance with the recommendation of The Sanskrit Commission, the Government of India have decided to set up a Central Sanskrit Board to advise them on matters of policy pertaining to the propagation and development of Sanskrit in the country. The board, an advisory body, will consist of nine members including the Chairman.

The functions of the Board will be to advise the Government: (A) regarding patterns of Sanskrit education at different levels, coordination of courses, teaching and similar activities, standardization of syllabus, examinations and degrees, qualifications of different types of teachers and their training

arrangements. (B) regarding methods to be adopted for the improvement and development of the Pāṭhaśāla system of education and privately organized research institutes. (C) On the question of adding research departments to higher Pāṭhaśālas and awarding research scholarships and stipends to the students of Pāṭhaśālas. (D) On the methods to be adopted for the preparation and publication of improved Sanskrit text books; and (E) regarding the state honours and awards for pandits and to recommend names of eminent Sanskrit scholars for such honours and award.

21-5-1959. The Bhāgavata Dance-Drama Festival of Melatūr in Tanjore district was celebrated in connection with Narasimha Jayanti. *Prahlāda,* a play composed by Venkatarāma Śāstri, a senior contemporary of Tyāgarāja, was enacted. Among the distinguished visitors were: Mr. J. C. Mathur, Director-General of All-India Radio, Mrs. Joyce M. Peel, and Dr. A. Stone of England and Mrs. L. C. Larson of America. Pure classical Carnatic elaborate *abhinaya,* rhythm and *śollukkaṭṭus* and dances were featured in the dance-drama of Bhāgavata Mēla tradition, a form of classical Bharata Nāṭya. Śrī E. Krishna Iyer, Hony. Secretary of the Madras State Sangīta Nāṭaka Sangham, helped the organizers of the festival.

21-5-1959. The Institute of International Education (IIE) at New York initiated a program to bring from other countries annually young creative artists (writers, dancers, musicians, painters, sculptors) to the U. S. for six months of observation and study. The project is designed not only to aid the artists' professional development but to strengthen cultural ties between the U.S. and other countries.

23-5-1959. Mr. J. C. Mathur, Director-General, A.I.R., presiding over the meeting of the programme Advisory Committee of the A.I.R., Madras, stated that an organized effort would be made by the All India Radio to collect different types of folk songs in South India with a view to presenting them from the various stations of A.I.R. He also disclosed that A.I.R. is examining the need and the possibility of setting up choral groups at different stations, to train persons in group singing of compositions in classical rāgas or folk tunes.

26-5-1959. Sir Harold Gillett, the Lord Mayor of London, opened in a London Department Store an international exhibition of paintings by deaf children. There were 150 paintings on show selected from over 1000 entries for a competition, the first of its kind, organized by the Magazine, *Modern Hearing* and sponsored by one of leading manufacturers of hearing aids. In the collection two paintings from the School for Deaf Mutes, Ahmedabad, were included.

May 1959. Mr. Rathin Maitra, art master at the Doon School, Dehra Dun- and a member of the Calcutta art group took up an appointment as an art master for a term at Bryanston public school at Blandford, Dorsetshire, under a British Council teacher-exchange scheme. He met several famous artists in the U.K. He is a firm believer in the Calcutta art group's motto "Art is international and interdependent."

2-6-1959. Mrs. Vijaya Lakshmi Pandit, the Indian High Commissioner in the United Kingdom, opened an exhibition at St. George's Gallery, London,

by the Indian artist Laxman Pai (See *Bulletin*, 1958, p. 173). The exhibition is of 12 etchings of the "Life of the Buddha" in colour.

5-6-1959. The Madras State Sangita Nataka Sangam, Madras, held a competition in One Act Plays in Tamil. 138 scripts were received in all. A Committee scrutinized the scripts. Though they did not consider any of them fit to deserve a prize or worthy of being produced, they commended three plays for certificates of merit, viz. *Annaiyin Śilai* by C. N. Sangameswaran *Arivirkum Appāl*, by Sri S. Ramamurthy, *Aram Valartta Adiyamān* by Sri S. N. D. Dorai.

22-6-1959. The Third East-West Philosophers' Conference sponsored by Philanthropic Foundations and Unesco was held at the Hawaiian capital Honolulu from 22nd June to 31st July. It was attended by 40 programme members and an equal number of non-programme members representing 14 countries and a much larger number of traditions in Philosophy. The theme of the conference was "East-West Philosophy in Practical Perspective". It was divided into five subtopics and each topic was considered for a week. They were (1) The Relation of Philosophical Theories to Practical Affairs. (2) Natural Science and Technology in relation to Cultural institutions and Social Practice. (3) Religion and spiritual values. (4) Ethics and Social Practice. (5) Political, Legal and Economic Philosophy. The sixth and final week was allotted for a summing up of the conference discussions and an analysis of their practical implications for world understanding and cooperation. The major philosophical attitudes represented at the conference were Western Naturalism, Empiricism, Idealism, the Islamic philosophy of the Middle East and Pakistan, Indian Philosophy, Theravāda and Mahāyāna Buddhism, especially Zen, Chinese Confucianism, and Taoism and Japanese thought.

The Indian delegation to the conference included Dr. S. Radhakrishnan, Vice-President of Indian Union, Dr. T. M. P. Mahadevan, Professor of Philosophy, University of Madras, Dr. D. M. Datta, Professor of Philosophy, Patna (Retd.), Dr. P. T. Raju, Professor of Philosophy, University of Rajaputana, Dr. S. K. Saksena, Professor of Philosophy, Saugor University, and Swami Nikhilananda, Ramakrishna Vivekanand Centre, New York.

22-6-1959. Two well-known American musicians, Alan Hovhaness and Howard Boatwright have been awarded Fulbright grants to study India's ancient system of classical music at the Bhāratiya Vidyā Bhavan, Bombay.

23-6-1959. The American Library Association, Washington, has initiated an "Asia Project" to increase international understanding and to support a Unesco programme to further cultural understanding between Asia and the West. A handbook *Richer by Asia,* containing reviews of 500 *adult books* about Asia has been issued.

26-6-1959. Bhahesh C. Sanyal, Head of the New Delhi Polytechnic Art Department, who toured the U.S. since April under the auspices of U. S. State Departments Cultural Exchange programme, said in an interview at New York. "People in India generally know all about the industrial and material progress of the American nation but hardly anything at all about the cultural and spiritual life of its people".

27-6-1959. The shadow plays of Rāmlīla and Lord Buddha were presented by Uday Shankar and his troupe at the Annamalai Manram, under the aegis of the Madras Social and Cultural Academy. These shadow plays were a combination of old traditions and modern trends.

June 1959. Ninety-two artists of East and West Pakistan, with 257 oil and water colour paintings participated in the second National Exhibition held a few months ago in Karachi. Mr. Mohammad Kibra's "Three Souls" won the first prize. Q. A. Baset's 'Mother and Child' won the second place, and Master Allah Bux's 'End of the Day' came third. Five consolation prizes were awarded to Abdul Hashem Khan, Qamrul Hassan, Sadequin, Sardar Mohammed and Shakir Ali.

Under the leadership of Dr. Shri Gunasinha, a Ceylon University Lecturer, a group of young writers susceptible to foreign, chiefly western influences, has started a movement supporting free verse. The traditionalists among Sinhalese writers are sharply against the group.

Radio Pakistan has decided to hold a yearly contest for the best Urdu Plays with cash prizes. The Pakistan Arts Council has recently announced the creation of three anual prizes—the 'Golden Mikes' for outstanding dramatic performances.

2-7-1959. India was one among the sixty countries that participated in the International Fair held at Chicago between July 2 and 18. There was good response for Indian handloom goods. A large number of foreigners visited the Indian pavilion. The Americans uniformly appreciated "the colour sense of the Indian handloom goods, their texture and fineness". The handloom goods popular in the American market were India-Madras cotton, mercerized cotton goods from the west coast, Kāñchīpuram heavy and light silk, dupion silk from Bangalore, fine cotton varieties of Venkatagiri and Salem, Tussar silk goods of Bangalpur and Bihar, heavy furnishing goods from Delhi and matka silk of Bihar. This largest exhibit of India's handicrafts ever staged in the U.S. was displayed in a pavilion of about 7,000 square feet.

4-7-1959. Mr. J. C. Irwin succeeds Mr. W. G. Archer, author of many works on Indian painting, as Keeper of the Indian section of the Victoria and Albert Museum, London which houses a notable collection of sculpture, painting, textiles, metal work and ceramics from the sub-continent and South-East Asia. Mr. Irwin joined the staff of the Victoria and Albert Museum in 1946; in the next year he became organizing secretary of the Royal Academy and assisted in the production of the commemorative catalogue for the great winter exhibition of Indian art in 1947-48. After a spell in Indonesia as Museums expert, he returned to the Albert Museum and is now cataloguing the Museum's collection of Indian sculpture.

4-7-1959. Unesco's 10 year East-West Project will be the theme of this year's week-end summer school of the Royal India, Pakistan and Ceylon Society. The School open to members of the Society and their friends is being held at Wadham College, Oxford. The programme includes addresses and lectures by experts on Asian affairs as well as discussions and visits.

A leaflet announcing the summer school comments: "Kipling's 'East is East and West is West' has to be exorcized and a spirit of mutual tolerance and respect, based on a better knowledge of the civilizations concerned, has to be established". Among the topics to be considered are "Towards East-West Understanding"; "The East-West Project—its scope and plans"; "The Appreciation of Asian Art in the West" and "The Role of Education".

9-7-1959. The President of the Indian Union during his tour of Ceylon presented to the Buddhist University of Ceylon a six-panel painting depicting Lord Buddha's life from the day of his enlightenment to his Mahā Nirvāṇ. The paintings are done on Khādi Silk. The President's invitation to the Governor-General of Ceylon to a banquet, was conveyed in a unique manner. A small seasoned teak-wood box beautifully carved and inlaid with Khādi Silk, contained the President's invitation to the Ceylonese Head of State. The Invitation was written in Hindi and English on "Bhojpatra" in the ancient Indian style.

10-7-1959. A world map showing Russian territory with a bear has been found in one of the Ajanta caves. Giving this information, Dr. K. M. Ashraf, noted historian, has revealed here that a party of Russian experts has been commissioned by the U.S.S.R. Embassy to study this peculiar find in India.

Although Dr. Ashraf expressed surprise at this find, his scholar Slav wife, Mrs. Kemp Ashraf, pointed out that Indian Buddhist monks were in close contact with Russian traders in Central Asia during the early centuries.

A study of the world map in the cave, it is hoped, will throw light not only on the knowledge of geography in India in those times but also on the ancient cultural links between India and other countries. (*The Mail*, 10-7-1959).

20-7-1959. 18 American scholars have come from the U.S. under the Fulbright Scholarship program to study at different Indian Universities. Among them Mr. Steven Trefonides will study Indian art with special reference to the Ajanta Frescos at the J. J. School of Art, Bombay, Peter Birnbaum and Miss Frances A. Wilson will do post-graduate studies in Sanskrit at the Deccan College, Poona; Donlyn R. Lyndon and Richard A. Schira will study at Baroda University architecture and painting; Clifford R. Jones will specialize in history and theory of Bharata Nāṭyam at the Music Academy, Madras. Since 1950 about 30 American professors and students have so far come to India under this plan.

28-7-59. The current issue of *Craft Horizons,* a nationally circulated American magazine, is devoted to the hereditary crafts of India. The illustrations were selected from 1,000 pictures sent from India by Oppi Untracht who spent two years in India on Fulbright Fellowships photographing crafts in preparation for a book on the subject. In an opening article the magazine's editor says, "In 700,000 Indian villages the arts are inexorably interwoven into daily life, inseparable from religion. Passed down through generations over the course of centuries, a priceless quality permeates the hereditary crafts found all over India. More and more of them are being seen in America; their influence is felt on design."

2-8-1959. The Seventh Annual Conference of the Tamil Writers' Association was held at Madras. Mr. Masti Venkatesa Iyengar, the well-known Kannada litterateur inaugurated it. In his address he stressed the rôle of regional languages and the importance of bringing through them to the homes of the common people the great works of the world. Mr. M. P. Somasundaram who presided over the conference pointed out the need to bring out a comprehensive history of the development of Tamil language through the ages and a work showing the development of and the influences in recent years on Tamil literature in the fields of short story, drama and poetry. A four day symposium on Tamil prose was also held on the occasion. The Shields of the Association were presented to Śrī P. Sri Acharya and Sri T. S. Chockalingam in recognition of their services to Tamil literature. Dr. Suniti Kumar Chatterji, the well-known philologist and Dr. Jean Filliozat the noted French Indologist were honoured with awards of gold medals for their services by propagating the glory of Tamil language and literature outside India.

2-8-1959. The Government of India have set up a nine member Central Sanskrit Board under the Chairmanship of Mr. Patanjali Sastri to advise them on matters relating to the propagation and development of Sanskrit.

5-8-1959. Under a scheme evolved at the recent Commonwealth Education Conference held in Oxford, steps will be taken to provide more than a thousand scholarships for higher studies in humanities and science, a programme for exchange of teachers and training of teachers and increased opportunities of advanced training for technical personnel in the industrial units of advanced countries. The scheme is estimated to cost about 10 million pounds in over five years.

6-8-59. An Indo-American Society is being established at Calcutta by 35 founding members to promote and strengthen the cultural, economic and friendly ties between India and the U.S.

7-8-1959. A school for training in archaeology has been opened in New Delhi. Its syllabus includes practical training in excavation, exploration, publication, preservation of monuments, chemical preservation and museum methods. This will be supplemented by lectures in geology, anthropology, environmental archaeology, prehistoric, protohistoric and early historical archeology, art, etc. Provision has also been made for the teaching of the antiquarian laws in force in the country.

9-8-1959. The Executive Committee of the Sanskrit Viśva Parishad met at New Delhi under the Presidentship of Dr. Rajendra Prasad, and expressed the view that to keep Sanskrit as an optional language would amount to eliminating it from studies altogether. It appointed a sub-committee to go into the question of the growing tendency through endowment legislation and otherwise to divert funds earmarked for Sanskrit studies to non-Sanskrit purposes.

12-8-1959. The Polish Ministry of Culture and Art recently awarded a prize to an Indian Woman Writer of Polish Origin, Uma Devi (her Polish name being Wanda Dynowska) for her outstanding contribution to Indo-Polish cultural relations.

12-8-1959. The Madras State Sangīta Nāṭaka Sangham presented the National Akademi awards to the 86 year old Tamil playwright, Mr. Pammal Sambanda Mudaliar for his unique services to the Tamil stage and Srimathi Gowri Ammal, one of the most outstanding exponents of Bharata Nāṭya Art.

13-8-1959. Mr. Gobindram J. Watumull, the Philanthropist founder of the Watumull Foundation in 1942, the main purpose of which was to help increase India's national efficiency and to promote cultural exchanges between India and the United States, died at Honolulu, in his 68th year. He was born in India and he made his fortune in Hawaii as a merchant and real estate developer.

14-8-1959. To mark the Independence day this year the Union Ministry of Scientific Research and Cultural Affairs has appointed Dr. Radha Binode Pal, the eminent Jurist, and Dr. P. V. Kane, the well-known Sanskrit scholar as National Professors of Jurisprudence and Indology rsepectively.

15-8-1959. The President of the Indian Union awarded certificates of Honour to four eminent scholars in Sanskrit and one in Persian. The Sanskrit scholars to get this recognition are: Dr. Gopinath Kavirāj; Pandit Shripad Damodar Satwalekar; Panditraj Phurailatpam Atombapu Sharma, and Shri Uttamur Tirumalai Nallan Chakravarthi Viraraghavachariar. The Persian Scholar is, Dr. Hadi Hasan.

18-8-1959. Uday Shankar and his group of Dancers presented at Madras the shadow play depicting the life of Buddha. Earlier another shadow play Ramalīlā was presented.

21-8-1959. The Government of Madras have awarded the first prize of Rs. 1000 to the village of Ananthur in Devakottai division for the successful working of the community development and other projects among the several block areas in the state.

SECTION IX : REVIEWS

THE PRE-HISTORIC BACKGROUND OF INDIAN CULTURE— By D. H. Gordon. Sponsored by Bhulabhai Memorial Institute and edited by Douglas Barrett and Madhuri Desai: Sole Distributors N. M. Tripathy (Private) Ltd., 164, Princess Street, Bombay-2. pp. VIII 199. 1958, Price Rs. 20/-.

The Pre- and Proto-history of any country is as interesting as it is difficult, and particularly so that of India. Till a decade or two ago our knowledge of the pre- and proto-history of India was very little, but recently, thanks to much planned and intensive work on the subject by way of exploration, excavation and research our knowledge of the subject has increased considerably. There have come out some publications of value of the subject written by European and Indian scholars. One of the latest of them is the present book by D. H. Gordon whose work in the field of Indian archaeology is very well known. In the words of the author "the object of this book is to present the results of archaeological research both past and present, in a manner that will be comprehensible to the general reader while at the same time giving the student those important details which are the essential evidence from which this story of cultural progress has been constructed." He has succeeded in his object to a large extent.

The book is divided into eight chapters, each devoted to a descriptive survey of an aspect of the subject. In the first two chapters Gordon explains the early and recent stone ages. He thinks that "as far as Indian stone industries are concerned the word culture is as yet nowhere justified until we reach the Holocene, the Geologically recent period in which we live" (p. 1). The Great Hand-axe culture was represented in India as in the old world. There is considerable similarity between tools from India and those from East and South Africa. In the second chapter the author starts by saying that words like mesolithic and neolithic have little chronological significance in dealing with a large country like India. All the known evidence shows that the microlithic industries are geologically of recent date. Since microlithic sites are fairly widespread throughout the country, Gordon feels the need for planned exploration to fill the gaps where no microliths

have been found (p. 18). Cultural influences of a neolithic type spread from the west to India inhabited probably by people who were in a mesolithic stage. Microliths remained in use long after the introduction of pottery. The authors of these earliest cultures were according to Gordon the aboriginal people of the country.

But great cultural changes were brought about by the arrival of peasant farmers from Iran and the adjoining regions (Ch. III). During the greater part of the period of the development of the peasant farming communities of Baluchistan, the remarkable urban civilization of the Indus Valley, generally known as the Harappa culture, flourished. This civilization had its beginnings at Mohenjodaro and spread to Harappa, three hundred miles to the north and to many small towns and villages. Though the origin of the city of Mohenjodaro is enigmatic, Gordon thinks that it was the result of the occupation of the region by some immigrant people who "brought with them the knowledge of those things which form the basis of civilized living, and, by exploiting and adapting this knowledge to suit their new environment were able by their drive and vision to establish within the matter of a hundred or so years the pattern of culture which was to endure for a thousand" (p. 58). The immigrants appear to have come by sea. Gordon thinks with Hunter and Fabri that the small rectangular copper tablets found in the Indus Valley sites are some form of coins or tokens used by merchants and that the Harappan script was one of syllabic pictographs. The Harappan religion embodied the worship of a horned God, a mother goddess and the sacred pipal tree. Regarding the two much discussed statuettes from Harappa, the author thinks that their "attribution to the Harappa culture without further evidence is both rash and premature" (p. 69). The Harappans lost much of their stimulus of new ground and in course of time their culture declined and it was finally destroyed as a result of the Aryan invasion. Discussing the extent and character of the Harappa culture in Gujarat, Gordon cautions us against hasty conclusion and says until we have a greater bulk of evidence available for study, dogmatic comment on this would be out of place, but it appears more probable that their true cultural connections are with the yet enigmatic cultures of Rangpur. (p. 93).

The author's account of the rock paintings and engravings of the earliest times contained in the sixth chapter is full and informative. The penultimate chapter is devoted to a consideration of

the material culture of India from about 1500 to 326 B.C. Gordon calls this the period of the 'Dark Age Stone and Copper Culture', reviews the excavation work done at sites bearing evidence of the culture of the period and summarizes the results of his study, which differ widely from the prevalent opinions among other scholars. Discussing the chronology and date of the Copper hoards and other artifacts he says that the bulk of them are after 800 B.C., "that the painted greyware at Hastinapura and neighbouring sites dates from c. 650 onwards and that the most advanced types of swords and harpoons cannot well date earlier than 700 B.C., but may be later" (p. 152). The last chapter is devoted to a consideration of the archaeological evidence for the history of India in the second half of the first millennium B.C. Gordon discusses in it such important and eluding questions as the coming of iron to India, the socalled Northern Black Polished ware, the Red and Black ware of South India and the Deccan, the problem of the Dravidians, and the megalithic culture in India. Here his statements and postulates may not be readily accepted in the present state of our knowledge, as for instance the move of the Dravidians (whom he equates with the Cōḷas) as far as the Nagpur area about the middle of the first century B.C. which resulted in a counter offensive by the Andhras (equated with the Andhaka Mahābhoja and Haihaya Yādavas). The book is on the whole a distinct contribution to our knowledge of the Pre- and Proto-history of India upto the early historic period. Its value is enhanced by a number of diagrammatic charts, a select bibliography and thirty-two plates.

T. V. M.

PRELIMINARY REPORTS AND STUDIES ON THE ITALIAN EXCAVATIONS IN SWAT (PAKISTAN). From "East and West" (New Series, Vol. 9, No. 4, December 1958) ISMEO, via Merulana 248, Rome.

Before any archaeological excavation preliminary survey and exploration of the area are indispensable. Clues for the choice of such archaeological sites are found in literary references to old historic places, mounds and surface finds found in large quantity in some places. Swat which forms part of the present Pakistan is rich in archaeological wealth and contains many places of considerable antiquity and importance particularly for Buddhism. Chinese pilgrims like Fahien and Hsuantsang make detailed refer-

ence to the numerous Buddhist monasteries in the region. At the start Swat appears to have been a great centre of Hīnayāna, but in later times the region offered favourable conditions for Mahāyāna to take a more definite shape. Buddhism "was translated into terms artistical as well as dogmatical more universally accessible". Tucci, who was in charge of the Italian archaeological expedition, undertook a preliminary survey of the region in 1955 the results of which are expounded in the report under review. He gives some new details about the places mentioned by Stein and produces whenever needed new photos of the extant archaeological remains. He proposes new identifications of some places. One of such is that of Mengchieli of Hsuantsang with Mingora instead of Mangalaor and seems acceptable. He has divided the monuments, ruins or sites according to their location in or along the main roads and their branches and discusses the relics discovered in these places. One of the places selected for excavation is Udegram which contains much accurate chronological data. Its history goes very far back as is indicated by carving on the rocks.

G. Gullini gives in another article 'Marginal note' on the excavation at the castle of Udergram and discusses in detail the problems relating to its restoration. The excavations carried out since the work started in 1956 have brought to light part of the ancient city of Udegram which lies along the rocky slopes of the Raja Ghira hill.

The report contains detailed and useful information on the difficult and complex repair works carried out at the place. On the whole the two articles are valuable contributions to our knowledge of the archaeology of Swat and serve as models for any archaeologist planning exploration and excavation work.

T. V. M.

TALES FROM THE MOUNTAIN PROVINCE, by I. V. Mallari. Manila: Philippine Education Company, 1958. (From materials gathered by Laurence L. Wilson).

While the book of stories under review is particularly written for school-children, its value to the scholar lies in the various complexes that confront the daily life of the primitive Filipinos. Without probing deep into the inner workings of the primitive mind, we are able to see through the easy yet direct style of the

writer the simple but interesting culture of these mountain peoples of the Philippines. It may be noted in passing that in these stories are woven their customs and traditions and their beliefs and superstitions which are told, re-told, cast, and re-cast in the midst of their customary village ceremonies governing their norms of conduct (cf. the ceremonial songs in Morice Vanoverbergh, "Songs in Lepanto Igorot as it is Spoken at Buaco", in *Anthropos,* vols. 14-15, 16-17, 23, 33, et. seq.).

This collection of tales may roughly be divided into (a) the world and its beginnings, (b) the gods and their relationships with the people of the earth, (c) the origins of things—the flora and the fauna, (d) the origins of the elements and the heavenly bodies, (e) the causes of some bodily pains, (f) the origins of the various ceremonies performed during their village feasts and festivals, etc. Simple though these mountain peoples are we can readily see in these tales their unique concepts of the world; the fundamental principles of their religious beliefs, idiosyncracies, and morés; the rather childlike explications of the origins of things clothed with the authority of custom and tradition, and fired with the inner fear of gaining the gift of the under-world. Furthermore, we are enabled to understand the reason behind the associations between the gods and men on earth in the beginning of the world, the former assuming the form of man, and the reason behind their departure from earth to live in the sky world forever, etc.

For lack of space, we are unable to cite here illustrative tales under each division. It is enough, however, to remark that these tales constitute a segment of the literature of the early Filipinos preserved to almost the purity of ancient times. It is a literature more accepted as an authentic source-material in the interpretation and/or re-interpretation of the pre-Spanish culture of the Filipinos.

JUAN R. FRANCISCO

THE SKYLAND OF THE PHILIPPINES, by Laurence Lee Wilson, (pp. xi plus 191 with photographic illustrations; second edition; paper back; Benipao Press, 1956):

This book is not written for the specialist as implied in the note on the back of the title page: "... for use as Teachers' and Students' reference in the Social Sciences of Secondary Schools."

Mr. Wilson could have added to the romance of the Skyland with a notice also of the colourful people of Northern Philippines, particularly the tribes who made famous this part of the Archipelago. The book is divided into two parts: The first deals with the historical development of the land under foreign patronage naturally less interested in the people. The material cultural advancement, especially of Baguio City, the centre of modernistic life, is marked by the introduction of modern educational facilities. For the last fifty years or more the mountain people have been subject to the rather disturbing alien influence and impact which have made considerable dents on the preservation of their traditions. Christianity introduced as early as 1572, when Juan Salcedo, the Spanish conquistador, extended his conquests to the Northern Luzon, has become a salient factor in the disturbance of the culture of the tribe.

The second part records a short ethnographical study of the Skyland and is therefore of greater interest to traditional culture. Here we have some interesting phenomena preserved with almost the purity that prevailed before the advent of Christianity. Three facts appear to be relevant to Indian traditions, though one may be slow to concede the connections on account of the great barriers of time and space between the two countries: (1) The parallelism between the Bontoc fire ceremony in which the priest assisted by the priestess chants the prayer to Fire and the ritual of the Sacred Fire, Agni in India. As in the Indian concept Fire is believed to create life anew. (2) The similarity of young women of yore choosing their husbands from among young men who placed their suits before their parents with the Svayamvara practice that prevailed among the royal castes of India. (3) In folk literature there is a parallel again to the water-from-rock motif (found in the Bhīṣma-and Droṇa-Parvas, Sections CXXIII, XVIX, P. C. Roy edition of the Mahābhārata) and to the oral literature of Orissa (Elwin: *Tribal Myths of Orissa*, Bombay, 1954, Chapter VII, No. 10) in the Bontoc Legends of Lumawig (pp. 151 ff.) where incensed by the demands of his men for water after having gone to war with a neighbouring tribe, Lumawig drives his spear against a rock whence a jet of cool water issues forth.

On the whole the book, apart from being a supplement to the Secondary School Social Science Studies, would serve as a Tourist Guide.

JUAN R. FRANCISCO

THE THRONE OF TRANSCENDENTAL WISDOM (ŚRINGERI ŚĀRADĀ PĪṬHA), by K. R. Venkata Raman, United Printers, Tiruchirapalli-2, Rs. 5/-.

This is a historical and descriptive account of the first of the great monasteries that Śankara established. Originally, a group of hermitages, the *pīṭha* grew with the growing benefactions of the Vijayanagar emperors and the later dynasties of different parts of India including Muslim rulers. Also known as *Vyākhyānasimhāsana* because it interprets and expounds the highest knowledge and *Dharma simhāsana,* propagator of dharma. The author's portrayal of the great sages who adorned the *pīṭha* is intimate and knowledgeable. The last chapter describes the temples and shrines belonging to the *pīṭha,* and brings out their artistic excellence and the significance of the gods and goddesses worshipped in them. The scholarly work deserves the encomium that heads of religious institutions and scholars of eminence have bestowed on it.

M. K.

CRAFT MUSEUM (The Indian Institute of Art in Industry, Artistry House, Calcutta, 1959, price Rs. 12/-).

"The book contains illustrations of specimens which form a part of the Museum collections. It is not meant to be a copybook nor a collection of artistic motifs but is intended to be a source of ideas and inspiration towards formulation of new forms and new uses evoked by what our master craftsmen have done in their time" (Introduction). The Craft Museum which came into being in 1957 houses exhibits collected by Prof. Mookerji, the Director, from different parts of India in connection with the Institute's annual surveys and exhibitions. Specimens illustrated in the book cover the following: Toys, paintings, textiles, bronzes, metalware, jewellery, wood, pottery and terracotta, basketry, miscellaneous. The book is very attractive and the illustrations are beautifully produced.

P. S. V.

CORRIGENDA

P. 106, 1.26—*Bulletin*, Part I, 1959: Full stop after "Namgyal". Delete "who" and substitute "His Highness Maharaja Sir Tashi Namgyal, Maharaja of Sikkim".

P. 107, 1.2—Insert "centre" after "world".

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